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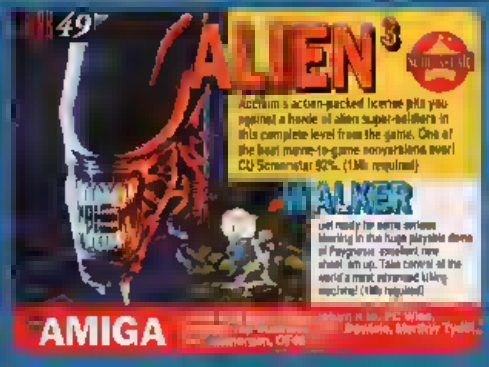

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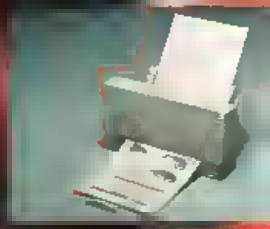

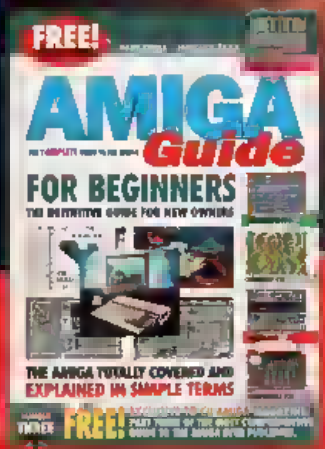

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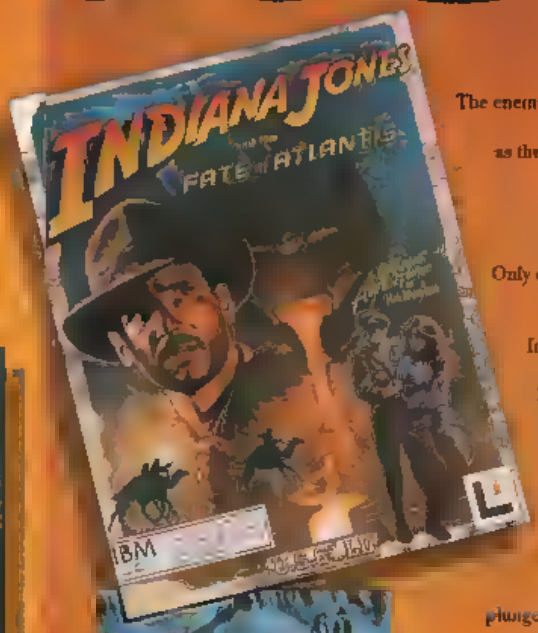

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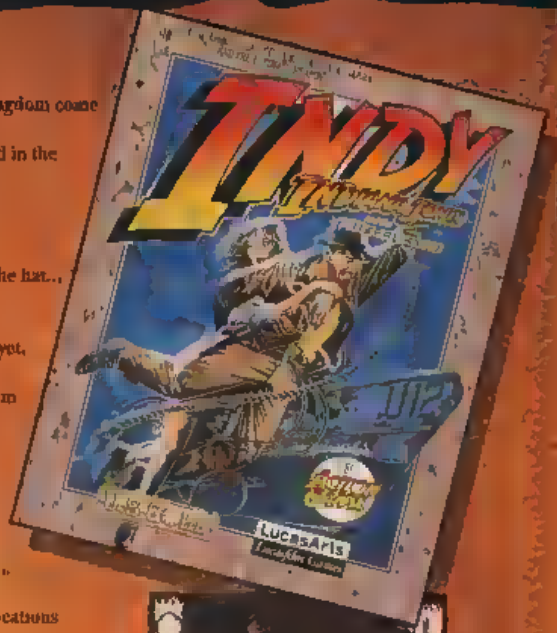

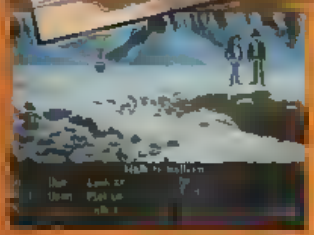

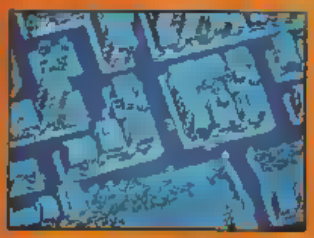

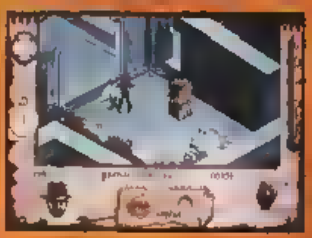

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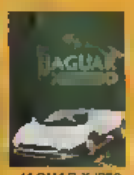
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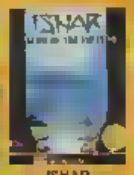
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163 AMIGA WORKSHOP

If you're interested in more than just games, then this is your new-found spiritual homeland, as each issue we delve into the more serious side of Amiga computing. Here, you'll find a wealth of advice about all things Amiga, written by our team of experts. For instance, John Kennedy continues his excellent C tutorial, Bookshelf reviews the latest Amiga specific books, our Comms column checks out yet another Bulletin Board and Club Cpoints you in the right direction if you want to contact like-minded individuals in your local

SPECIALS

AMIGA GUIDE NO.3

This month, our free 32-page edition of Amiga Guide concentrates on those of you who are new to the Amiga and want to find out a bit more about the marvellous machine you have just purchased. Written by our very own technical editor, Amiga Guide aims to gently ease you in to the wonderful world of home computing. Even if you've been using an Amiga for years, there's bound to be something new to learn here, as we explore the Amiga's operating system, its hardware and software.

OFF THE CUFF

EDITORIAL

We've got a packed issue for you this month, beginning with an exclusive review of the new *Deluxe Paint IV AGA*, the updated paint and animation program from Electronic Arts especially geared to take advantage of the new AGA graphics chipset that's to be found in both the A1200 and A4000. It's another marvellous advance in Amiga graphic capabilities and Peter Lee, our resident graphics expert, gives us his own authoritative opinions on the new program on page 104. But that's not all we've got on offer, as our reviews of *Videomaster*, *Wordworth 2* and the new Canon BJ-200 testify. On the games front, we've got a packed issue, with reviews on the new Lucasfilm adventure, *Indy 4*, and the 'surprise' hit, *Street Fighter 2*. Yes, I know I said I thought this one would be a complete money waster, but the review on page 58 definitely proves me wrong. It's not the greatest coin-op conversion in the world, but it's certainly the best beat 'em up ever to grace the Amiga – fact!

There's a lot more on offer within these feature-packed 195 pages, such as a sneak preview of the gobsmacking new CDTV products on the way from Psygnosis and a look at the work of Tobias Richter, one of the premier artists currently working with the Amiga. We've even added an extra 32-page Amiga Guide so new readers can start to explore the innermost workings of their magnificent new machines. I hope you enjoy it.

Before I go, I'd like to thank all our loyal readers for their continued support throughout 1992. I hope you've enjoyed the last year as much as I have, and will join us again for what promises to be a most exciting 1993. The Amiga is only going to get better and better, and we'll be there to cover every new development. So, on behalf of all of us here on CU, I'd like to wish all of you a very happy and peaceful New Year.

REGULARS

14 [illegible]
34 GAMES
45 GAME REVIEWS
84 CDTV COLUMN
89 HINTS & TIPS
97 PRODUCTIVITY REVIEWS
134 CD COLUMN
139 ART GALLERY
144 AMIGA PROFILES
150 PD SCENE
153 PD UTILITIES
156 GRAPHICS TUTORIAL
165 BOOK REVIEWS
170 PROGRAMMING
172 QUESTIONS & ANSWERS
185 CLUB INFO
188 COMMS

EDITOR Dan Slingsby DEPUTY EDITOR Jonathan Nixon TECHNICAL EDITOR Nick Veitch ART EDITOR Gordon Harrick TECHNICAL ADVISOR Mat Broomfield STAFF EDITOR Steve Pruscino STAFF EDITOR Tony Horgan GAMES COMPILER Kenny Grant DESIGNERS Jo Winslow & Becky Wills EDITOR AD MANAGER Nigel Taylor SCANNING Sara Price SENIOR SALES EXECUTIVE Michelle Gardiner SALES EXECUTIVE Becky White CLASSIFIED/PRODUCTION MANAGER Kamza Salih PRODUCTION ASSISTANT Esther Redd THIS MONTH'S OBJECT OF OBSESSION Ridiculous deadlines MARKETING EDITOR Steve James PUBLISHER Garry Williams EDITORIAL & ADVERTISING 071-972 6700

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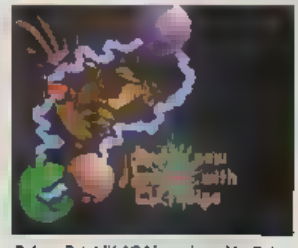
GET SERIOUS

ITY REVIEW . PRODUCTIVITY REVIEWS . PRODUC

There's no let up as we get off to a flying start in the first issue of 1993. Don't miss our exclusive reviews of *V-Lab PAR*, the excellent digitiser that will now work with the A600 and A500+, *Deluxe Paint IV AGA*, Canon's new BJ200 printer and Microdeal's answer to everyone's multimedia prayers, *VideoMaster*.

102 TOME
103 LOGITECN PILOT MOUSE
103 A-GENE
104 OELUXE PAINT AGA
108 VIOEOMASTER
111 VIOEO BACK-UP
112 VIOEO COMPO
114 OIGITAL SOUNO STUOIO
116 V-LAB PAR
121 SCSI vs IOE INTERFACES
126 CANON BJ-200
130 OATASCAN
132 WOROWORTN 2.0
132 EXCELLENCE! 3.0
139 ART GALLERY
150 PO SCENE



Deluxe Paint IV AGA is reviewed by Peter Lee on page 104.

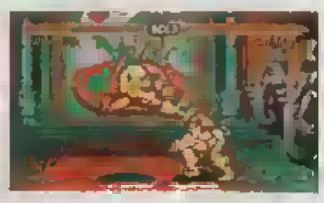
Videomaster combines a video digitiser with a sound sampler. Amazing review on page 108

SCREEN SCENE

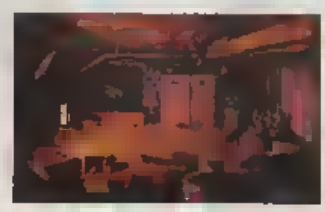
ME REVIEWS . GAME REVIEWS . GAME REVIEW

With previews of *Batman*, *Soccer Kid* and *Body Blows*, we point you in the direction of the hottest games of '93. In the meantime, we also have reviews of the best games available for the festive season including *Indy 4*, *Street Fighter 2*, *Gunship 2000* and *KGB*.

34 A.T.A.C
35 B17 FLYING FORTRESS
35 COMBAT AIR PATROL
35 SUPERNERO
35 SLEEPWALKER
36 SOCCER KIO
39 BOOY BLOWS
42 BATMAN
48 INOIANA JONES 4
53 TEARAWAY TNOMAS
56 UGN!
56 GOBLIINS
58 STREET FIGNTER 2
62 ROBOSPORT
66 GUNSNIP 2000
70 KGB
74 REACN FOR TNE SKIES
80 BUNNY BRICKS
80 NICKY BOOM
80 WEEN & CYTRON
82 WAXWORKS



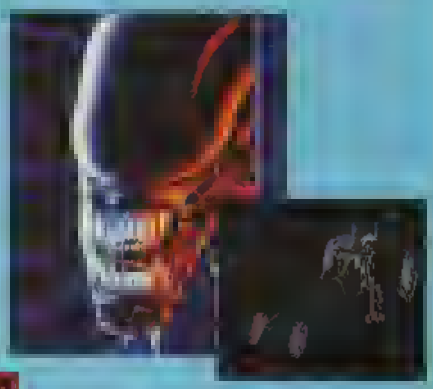
At Last! It's here. *Street Fighter 2* on the Amiga and it's a blinder! Page 58



Lucasfilm's latest adventure *Indy 4* gets the CU treatment on page 48.

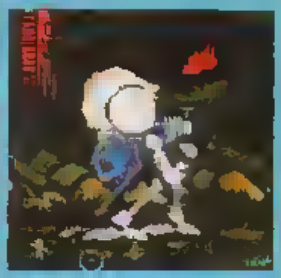
COVERDISKS

Our January coverdisks are absolutely packed with programs and games. Exclusive demos of *Alien³* and *Walker* are backed up with a superb 3D graphics tool! Wow.



DISK 48

Working miracles once again, we've crammed a full 2-disks of commercial software onto one, and still found room for another two superb utilities, plus a neat stress-relieving card game. *Expert 4D Jnr* headlines the disk. A complete, fully functioning, professional 3D modelling and animation package, *Expert 4D* will have you sculpting, rendering and animating in a matter of minutes. With quick and easy object design features, even a complete beginner can knock up scenes at the drop of a hat and it's powerful enough to give the experienced 3D modeler scope to run riot. Also on disk you'll find a disk optimiser, to speed up all your hard and floppy disk operations, a customised replacement for the standard AmigaDos dialogue boxes, and no less than six variations on the solitaire card game theme. And that's only the first disk.



DISK 49

This month's games disk is definitely our best so far, as we've got two cracking playable demos of the hottest games around. *Alien³* is Acclaim's licensed conversion of the hit movie and our huge level taken from the game puts you in charge of Ripley as she has to run around the claustrophobic corridors of the prison, killing as many aliens as possible and rescuing the many prisoners who have been strung up awaiting the aliens' attention. Our other game, *Walker*, is a shoot 'em up from DMA Design, the team behind *Lemmings*. Taking control of a state-of-the-art human killing machine, it's up to you to pilot the craft around the massive play area, creaming off an entire platoon of soldiers and as much state-of-the-art hardware as possible. This is one demo you won't finish in a hurry.

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NEWS

PRO PAGE 4.0

Now shipping is the latest version of *Professional Page 4.0*. As well as providing an update for 3.0 users who experienced variable levels of difficulty using it on the A4000, the new version has many completely new features. For a start owners of the AGA chipset machines will be able to use the new 256 colour display mode.

There will be direct Gif Tiff and EPS support with on screen previews. Previously EPS files were allowed, but were rather difficult to position accurately since the preview was generated on the screen. Along with EPS support *ProPage* can now directly support files from Adobe Illustrator (the Mac equivalent to *Professional Draw*).

Among the more useful features are the ability to edit pages in side by side mode, and (at last) a user definable zoom between 10% and 400%.

For those of you who really need it, there is now a post it note option. Small yellow labels can be attached to the layout, to give information instructions for the bureau etc., but they will not appear on any print outs. Although this may seem terribly gimmicky, it is potentially very useful. Look out next issue for an exclusive preview.

EPSON FLATBED SCANNER

New from Epson is their GT6500 colour A4 flatbed scanner. The scanner is provided with driver software from ASDG, making it compatible with any Amiga that is equipped with enough RAM to accommodate the chosen scan sizes and resolutions. It's also supplied with a sheet-feeder for bulk OCR work, and a transparency adaptor for DTP and DTV work. The 24-bit scanner can output colour images to a resolution of 1200 DPI, and has 256 grey scales for more artwork, OCR and CAD uses. HB Marketing are handling the Amiga package, priced at £799 excluding VAT, and can be contacted on 0753 686000.

KID PIX

Electronic Arts are set to distribute a paint program aimed specifically at children. *Kid Pix*, developed by Broderbund, aims to take advantage of a child's natural creative impulses and harness them through an easy-to-use program that's capable of quite outstanding results. Created by Craig Hickman for his three-year old son, Ben, *Kid Pix* uses a simplified user-interface loaded with fun features so that even the youngest of children can use it with ease. There are over 20 Wacky Brushes which enable the user to create elaborate drawings and special effects. There's also a talking alphabet feature which identifies a letter and then lets you incorporate it into your picture and a variety of special sound effects which accompany every brush and too. In addition, there are also over 100 'rubber' stamps to create instant pictures with, an electronic mixer capable of creating weirdo screen transformations and a special eraser option.

INTERNATIONAL KARATE 2

With beat 'em ups enjoying something of a renaissance on the Amiga, thanks to US Gold's excellent conversion of *Street Fighter 2* and Team 17's forthcoming *Body Blows* game (subject of a two page in development feature in this very issue!) it looks like Archer MacLean's aging classic, *IK+* is set to be updated. Long regarded as the best beat 'em up ever produced for the Amiga the four year old game is looking a bit dated these days. Although nothing could be confirmed as we went to press, a reliable source has it that the new game could be published by System 3 and that Archer Maclean WON'T be involved in its design or coding. Indeed, when we contacted Archer he knew nothing about the new game. We'll keep you posted.

A600/A1200 HARD DRIVES

Trilogic have announced a range of hard drives for the A600 and A1200. The IDE devices use the machines' internal drive bays, connecting with a supplied cable. The pre-formatted drives have a quoted boot-up time of seven seconds on an A1200, based on tests of the 60Mb unit. All the drives come with a 12 month warranty, priced as follows: 20Mb £119.99, 40Mb £169.99, 60Mb £199.99; 80Mb £249.99, 120Mb £349.99. Trilogic can be reached on 0274 691115.

SIM CITY 2000

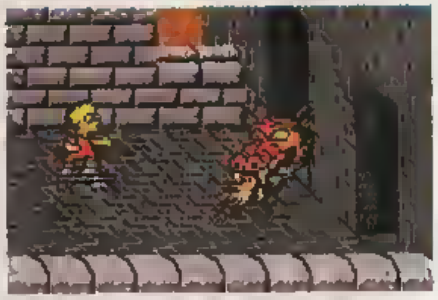
Maxis have just confirmed that they will be converting their long-awaited sequel of *Sim City* to the Amiga. It was touch and go for a while, but with the launch of the A1200 and the marketing push being given to the entire Amiga range by Commodore, Maxis have decided that there's life in the old machine yet. The new game, following on from the huge success of the original, is going to be absolutely enormous with more options than the Stock Market. The first game involved piecing together an entire city from various customised blocks such as housing, industrial and power squares, and then keeping things ticking over as well as coping with the odd natural catastrophe or two. It's generally considered to be one of the classic games on the Amiga and the new supercharged sequel will offer many more options as a city's entire infrastructure comes under your control. For further info, contact Maxis UK distributer Mudscape, on 0444 482545.

GAMESMASTER LIVE! SHOW IS HUGE SUCCESS

If you were lucky enough to attend the Gamesmaster Live! event at the NEC at the beginning of December, then you'll already know what a humdinger of an event it was. Sega had a huge go-kart track, Anco had a special beat-the-goalie competition and Commodore had a massive games arcade with a selection of all the latest Amiga and CDTV games to play. Electronic Arts had built a huge head-to-head *Road Rash* game featuring real motorbikes and Virgin had a Quasar laser game up and running. There was lots more on offer too, as the show took up three of the NEC's massive halls. In all, more than 74,000 people attended the show, and plans are already being drawn up for an even bigger and better show next year.

BIG ANTI-PIRACY STRIKE

In a major anti-piracy strike, more than 3 500 illegal Amiga disks were recovered from a raid at the notorious Barrowlands market in Glasgow. An ELSPA appointed detective carried out the raid, backed up by three bodyguards and three police officers. The raid is all the more important because of the stranglehold pirates have had in Glasgow, a situation not helped by the ineffectiveness of Scottish law. Only Virgin are left as a games retailer in Glasgow as a result of the widespread pirating of disks in the area.



SIMPSON MANIA

Just as you thought it was safe to walk the streets again in a Bart-free zone, you're going to have to run for cover once again as the gangly youngster with the high-rise haircut is about to hit the Amiga. First up is *Bart vs The World*, which involves a treasure hunt around the globe for Bart and his family as they set out to get rich quick. Only trouble is, everyone else wants a piece of the action too, so each location is positively packed with opponents to clobber and nasties to mash beneath your skateboard. *Bart vs The World* is due to be released by Acclaim in February '93.

At the same time, Acclaim will also be releasing *Krusty's Super Fun House* featuring Bart's favourite hero, Krusty the Clown. A huge platformer, the game's scenario involves Krusty in a mad dash around his honeycombed house trying to rid his home of an invasion of rats. With a number of deadly rat traps at his disposal, including a 20,000 volts raygun, things are made more difficult by a motley assortment of flying pigs (!), snakes and tooled-up aliens. Developed by Audiogenic, *Krusty's Super Fun House* is set to appear in late February, 1993.

JASON AND THE ARGOSTICK

Bored of playing with that old joystick-shaped joystick? Fancy something a bit different? Here's something that might appeal. Cheetah's Argostick. Modelled along the lines of the sets from the Alien films, it's intended to inject a bit of spice into your gaming sessions. It's based around the classic pistol-grip design, available in two forms, the cheaper of the two is a high tactile version, selling for £12.99, while the second is microswitched and includes an autofire option, retailing at £14.99. Contact Cheetah on 0222 867777.

CANON PRINT STUDIO

For those of you who were interested in our review of the Canon Print Studio last month, the intermediate version of the program (which works exclusively with Canon printers) is now available from Jeff Walker at 75 Greatfields Drive, Uxbridge UB8 3QN. Tel: 0895 274449 for further details.

NEWSROUND

VIRTUAL REALITY CONSOLE ON THE WAY

W. Industries, the leading Virtual Reality specialists, are reported to be developing a lightweight version of their VR helmets for use with a new hi-tec console due for release at the beginning of 1994. They are also rumoured to be working on a system which will make the new helmet adaptable to almost any computer format, so the possibility exists for Amiga owners to experience VR first hand in the very near future. More news soon.

A600 AND A1200 PRICE RISES

Due to rising chip prices, caused by Sterling's recent fall against the Dollar, from 1st January 1993 both the A600 and the A1200 packs will have their retail prices raised by £30 to £329.00 and £429.00 respectively. The rest of the Amiga range will be unaffected, remaining at their previous price levels.

HARD DRIVE FOR CDTV

ZCL have just released the DATAPAC, a 65Mb external hard drive for the CDTV. Styled in black impact-resistant plastic, it has an internal 240 volt PSU, cooled with its own internal fan. Power and activity LEDs are included, with a pair of SCSI ports to allow chaining of additional hard drives. All the necessary connecting cables and installation software come as part of the package. The DATAPAC retails for u349.99 including VAT. Contact ZCL on 0543 414817.

WORD PROCESSING FOR KIDS

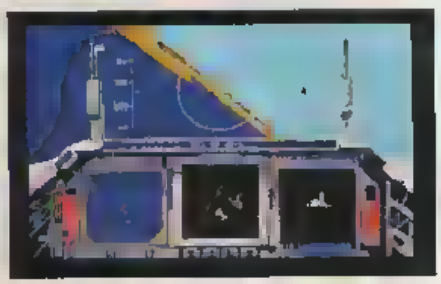
Childsplay is an attempt by Helios Software to introduce word processing to kids. With the help of big bold type, colour graphics and speech synthesis, Helios aim to get the younger members of the family interested in reading, writing and computing. So flexible is the program, according to Helios, that it is suitable for anyone from 2 to 12 years! This bold claim is backed up by the promise of three types of voice for the speech, the ability to make your own picture puzzles and overlay text on graphics, plus a user friendly interface. *Childsplay* retails at £24.95 and is available from Helios on 0623 554826.

COMPILATION CRAZY

With the festive season almost over and Aunty Mabel's gift vouchers burning a hole in your pocket now is the time to take advantage of one of the many compilation packs that have just been released to help relieve you of your Christmas cash. Best of the bunch are two offerings from French outfit, Ubisoft. Fantastic Worlds features five classic games: *Populous*, golden oldie *Pirates*, *Wanderland*, *Realms* and the sadly neglected *Megalomania*. And what's more, all these brilliant games can be yours for just £35.99. If strategy games are your thing, then Ubisoft's second offering is also a bit of a doozy, featuring no less than five top-notch brain-strainers. For a measly £32.99, *Spirit of Excalibur*, *Chessplayer 2150*, the excellent *Hunter*, *Deuteros* and *Populous* (again) are included.

Ocean have also muscled in on the action, with two compilations based around their first *Wrestlemania* WWF game. Super Fighter features the aforementioned WWF beat 'em along with *Pit Fighter* and *Final Fight* and The Dream Team is made up of *Terminator 2*, *Bart vs. the Space Mutants* and *WWF*. US Gold also have a compilation out this time concentrating on platform action. Raving Mad features *Rodland*, *Robocod* and *MegaTwins*.

Entertainment International, meanwhile, have released what they call a Combat Classics pack featuring such award-winning military sims as *F15 Strike Eagle 2*, *Team Yankee* and *688 Attack Sub*. Amiga price £29.99. Also on offer from the Basildon-based company is another compilation pack, Sports Masters, which includes golfing classic, *PGA Tour Golf*, racing game *Indianapolis 500*, Infogrames' *Advantage Tennis* and soccer sim, *European Championship 1992*. Again, the pack costs £29.99. As they say, the choice is yours!



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Kiss goodbye to Jack... and hello to oblivion!

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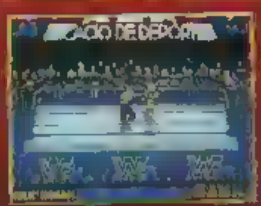

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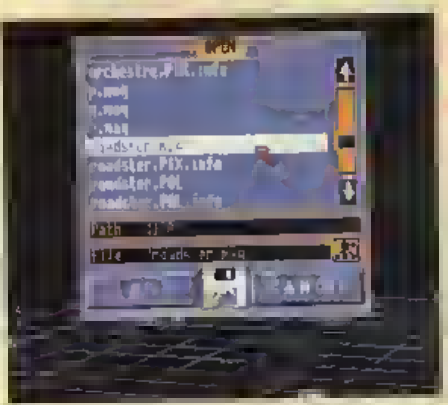
COVERDISKS

EXPERT 4D junior

Coverdisk 48 is awash with handy utilities and even a full 3D modelling program, Expert 4D Junior, to help you design and animate 3D images. Along with that program we've given you ARQ, a helpful tool used to change all those annoying disk messages to something much more user-friendly; Re-org for optimising disks by sorting files and drawers, and finally, Card Games, for those long winter nights by the fire.



Double click the 'E1' icon to load the modeller module, then load one of the demonstration objects from the second disk

WHAT'S WHAT

Expert 4D Junior is a full-featured fully usable 3D modelling and animation program. It needs 1Mb of RAM to perform its more basic tasks, but it really likes more than that if you're using it to its full potential. Although *Expert 4D Junior* is very powerful, it's also rather more user-friendly than some other 3D modeling programs so you shouldn't have too much trouble getting started. Here's a step-by-step guide to help you get going.

Once you've unarchived Disk 48, you'll end up with two more disks. The first is named Expert_4D_Junior, the second is titled Magnettes1.3 (don't ask us why!). Insert the first of your two new disks in the internal drive, put the second disk in any other available drive if you have one, and reset the machine. After a few seconds, the computer will reboot to the Workbench screen. Double-click on the Expert_4D_Junior icon, and you'll be presented with a window containing a number of new icons. Among them are two entitled 'E1' and 'E2' – these are the two main modules of the *Expert 4D system*. Double-click the icon marked 'E1' to enter the object creation module.

THE MODELER

This is where all your objects begin their life. The screen starts out with just a 3D grid representing the floor area for your scene. You can fill it in one of two ways: either select a 'primitive' object from the menus, or create your own from scratch with the '2D -> 3D' sub-module.

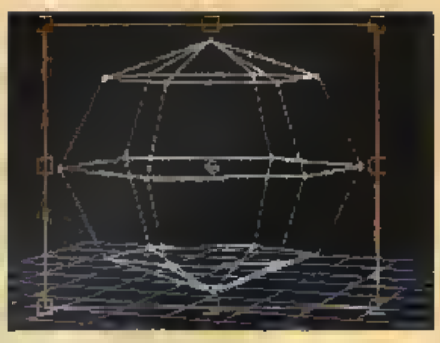
For now, let's see what's possible with the modeller by loading up one of the demo files. Select 'OPEN' from the FILE menu, and a file requester will pop up, getting a directory from the main *Expert 4D* program disk. Bear with it, then click in the box marked PATH, and delete any text and punctuation (ignoring the misleading colon that can't be deleted). Type 'dl1:' [RETURN] if your second disk is in the first internal drive. If you only have a single floppy drive, remove the first disk and replace it with the second, then type 'DF0:' [RETURN].

Either way, you should now have a directory listing of the *Expert 4D* data disk. Select any file that has a '.meg' extension, and click on the OKAY

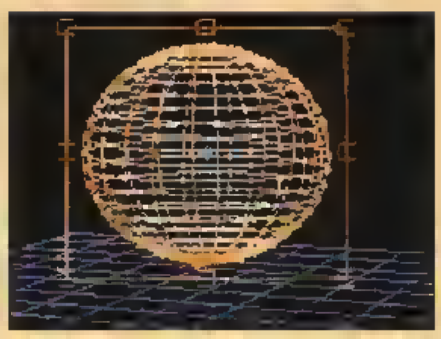
For speed, all the objects are displayed as transparent wireframes at the modelling stage.

Before you can access any of the programs on Disk 48, it must be unarchived. This expands the compressed data onto two new disks, which can then be used as normal. Before you begin, make sure you have two spare write-enabled disks to hand. There's no need to format them. Open the write protect tab on your coverdisk, and boot it by resetting the machine. Double-click on its icon, and then on the 'Ex4D1' icon. Insert your first spare disk at the prompt, and replace the coverdisk once it's done. Repeat the procedure, this time clicking the 'Ex4D2' icon, and inserting the second spare disk. Reset and boot with your first unarchived disk.

Clear the scene and you can start on your own creations. After selecting a 'primitive' object from the menus, you need to define the resolution of the mesh. In other words, the number of points and lines that it's made up from



Here's a sphere with a low-rated mesh. As you can see, it doesn't look very round, but fewer lines mean faster rendering and more available memory



On the other hand, a sphere with a high-rated mesh does look a lot more realistic, and the results are worth the expenses of time and memory

button. You should now see your selected object drawn out in wireframe 3D. At this stage, you won't see it fully rendered (drawn in light sourced colour), because this is only the design module. You could go straight to the rendering module, and render one of the demo objects, but as the rendering process takes quite a while, it's probably best to knock up a few objects of your own while you're in the modeller section.

PRIMITIVES

Before you start building objects yourself, go up to the PROJECT menu and select NEW. This will clear the scene, ready for your impending masterpiece.

There are two ways you can build objects. The first method is to use the basic blocks available from the menu, which are known as primitives. These include cubes, spheres, two-dimensional planes, disks and so on. Select one of these from the MODELLING menu, and you'll be asked to define its 'mesh'. This is the number of points and lines the object will be made up from. A sphere with a low rated mesh will look more like a diamond, but with a high rated mesh the curves are far more convincing. The advantage of using a lower rated mesh is that you save memory, and you also save time when you come to render your objects.

2D TO 3D

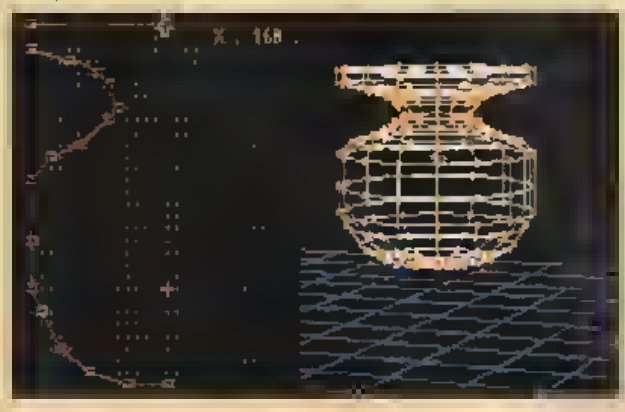
The alternative to the primitives is to use the '2D -> 3D' option from the MODELING menu. You can now draw out a 2D plan of your object by clicking on the grid with the left mouse button. Let's have a go at making a vase, using the very useful SPIN option.

1. Select '2D -> 3D' from the MODELLING menu.
2. Move the mouse pointer to about an inch below the central position marker.
3. Click the left mouse button once, and move two or three dots to the left, before clicking again.
4. Continue to trace the profile of a vase, as shown in the screenshot, remembering to just draw half of the outline, stopping at the top. Do not join the start and end points of the outline.
5. Double-click on the last point to exit draw mode.
6. Move up to the 3D menu and select EXTRUDE/SPIN.
7. Use the sliders to select the density of the mesh for your vase.
8. The view will have now jumped back to the 3D scene, where your beautiful vase is on show in glorious vector-vision.

INTERIOR DESIGN

So you've got yourself a wireframe vase. What are you going to do with it now? At the moment, it doesn't have any colour or texture assigned to it, so the first thing is to sort this out from the ATTRIBUTE menu. Once you've done that, you can drag it into the corner of your 'room', and set about designing the rest of your scene.

Objects such as tables and chairs are better constructed from the primitives. Choose a cube from the available blocks, and scale it by clicking on the small boxes that sit on the surrounding highlight. Drag these with the mouse to scale it in the X, Y, or Z axes. Using the JOIN function from the MODELLER menu, combine various shapes and sizes of cuboids and spheres until you come up with something you're fairly happy with. Once you've got a scene all set up, save it out with the SAVE AS option from the FILE menu. It's best to save it to a pre-formatted blank disk, but there's a bit of space left on the second disk if you don't have one to hand.



Far left: An alternative method of creating objects is to use the 2D -> 3D option. Draw a profile of a vase, and use the SPIN option. *Left:* And here it is in all its three dimensions.

COLOUR ME BAD

Now it's time to render your scene in full light-sourced colour. Exit the modeller program, and load the 'E2' module by double-clicking its icon.

Unlike the modeller, the rendering stage isn't menu driven. Instead, it's all worked by a small collection of buttons. Click on FILE to open an animation or scene. Wait until the drive light goes out, and then insert the disk with your scene on it. Click in the PATH box, delete all the text, and type 'DF0: [RETURN]'. You should now see your file appear in the requester box. Click on it, and then on the OKAY button.

You'll now be back on the main screen. From here you can choose how you want your scene rendered. Bearing in mind that a full size HAM screen can take up to around three hours to render, you might like to make a few test runs first with the lower grade modes. There are three main parameters that define the quality and speed of the rendering.

First is the type of render: wireframe, polygon, or pixel. Wireframe mode displays the scene as in the modeller; polygon adds hidden line removal and basic colouring, and pixel renders the scene with proper light-sourced colour. Next, there's the resolution, which can be low, medium or high, and HAM mode can be toggled on and off. Finally, there's the size of the image. This can be the size of a postage stamp (not much good for anything but very simple objects), quarter screen size, full screen or overscan.

After you've done a few test renders, click the RECORD button, and select the rendering modes you want for the final picture. Then click on OKAY, and your image will be rendered, then saved to disk as an IFF file. Remember that it can take a matter of hours to render a scene, so don't think you've crashed the machine if nothing seems to be happening.

After it's all done, you can load your IFF picture file into any art package, such as *Deluxe Paint*. Next month, we'll move on to animation and more advanced modelling techniques.

In the unlikely event of your CU Amiga coverdisks not loading, remove all cartridges and peripherals, double check that you've followed the instructions exactly, and try again. If they still won't load, pop the offending disks in an envelope and send them to: CU DISK RETURNS, PC WISE, DOWLAIS TOP BUSINESS PARK, MERTHYR TYDFIL, MID-GLAMORGAN, CF48 2YY. They will then test your disk and send a replacement as soon as possible. For any urgent problems though, please ring the PC Wise helpline on 0685 350505. This line can be reached between the hours of 10.30 and 12.30 weekdays. Whilst CU Amiga makes every effort to check our coverdisks for all known viruses, we can accept no responsibility for possible damage caused by viruses which may have escaped our attention.

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It's the same irresistible blend of skill and chance, but with hot graphics and some very special features thrown in.

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- 12 skill levels to test seasoned pro's or first timers alike.
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So if you slap down 'dude', 'heishi' or 'megalvi' and your pals give you some verbal, just check out the words to see if they count.

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Atari ST, Amiga and PC & Compatibles (EGA, VGA, minimum memory required 640k).

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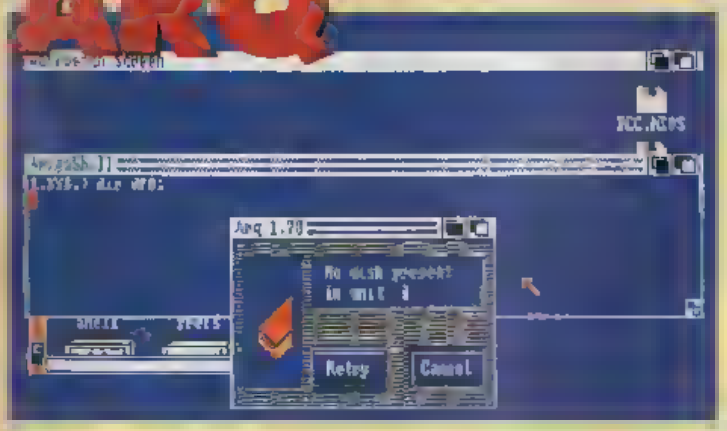
GOLDPHONE

SCRABBLE TIPS 'N' CALL THE HELP PHONE: | PELLUCIDAR • PERFECT 21 THE DRAGON • THE DUNGEON • DARK RUN • EYE OF THE BEHOLDER • LEGEND OF FAERGHAIL EYE OF THE BEHOLDER II • DRAGONS OF FLAME • HEROES OF THE LANCE TEL: 0839 654 123 INFORMATION LINE: 0839 654 124 • CHAOS STRIKES BACK • DUNGEON MASTER • CHAMPIONS OF KRYNN • CURSE OF THE AZURE BONDS • POOL OF RADIANCE TEL: 0839 654 123 INFORMATION LINE: 0839 654 124 • CHAMPIONS OF KRYNN TEL: 0839 654 123 INFORMATION LINE: 0839 654 124 • CURSE OF THE AZURE BONDS TEL: 0839 654 123 INFORMATION LINE: 0839 654 124 • POOL OF RADIANCE TEL: 0839 654 123 INFORMATION LINE: 0839 654 124 • HEROES OF THE LANCE TEL: 0839 654 123 INFORMATION LINE: 0839 654 124 • DRAGONS OF FLAME • EYE OF THE BEHOLDER II • EYE OF THE BEHOLDER • LEGEND OF FAERGHAIL • DARK RUN • THE DUNGEON • THE DRAGON • PERFECT 21 • PELLUCIDAR | CALL THE HELP PHONE: 'N' TIPS SCRABBLE

ARQ



Please replace volume Empty in any drive .' 'Disk not validated ..' 'No disk in unit DF0: ' those mind-warping messages buzzing aronnd yonr head all night long – it can't be doing you any good As it that wasn't bad enough yon're forced to click on a box marked 'Okay just to get nd of the bloody things. Well it s not okay! We want to click on boxes marked 'P*ss off!, 'Go away!', 'Shut up!, 'I don't care!', and 'I know yon've told me 300 times already!' In fact, what we need is a copy of *ARQ*, which just happens to be on Disk 48, free with this very issue

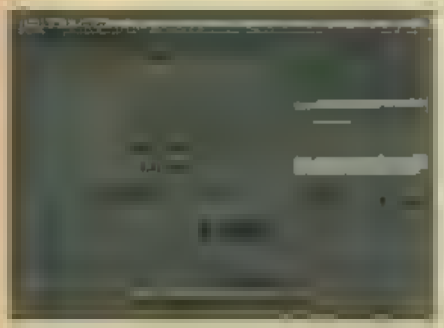
ARQ is intended to be incorporated into the start up sequence on your Workbench disk or hard drive This involves copying the files ARQ and EXPLODE LIBRARY into the C· end LIBS directories respectively end adding the line

RUN >NIL ARQ

just before the LOADWB commend at the end of your start-up sequence For further details on editing your startup-seqnence, consult yonr AmigaDos manual

As it stands you can t run ARQ directly from the coverdisk, bnt yon can access the doc files Open the ARO drawer, end double-click the ARQ doc and CHANGES icons for all the technical details, which will tell yon how to tag yonr own samples onto the dialogne boxes, thus giving yonr machine the ability to ask you very politely 'Could you please see yonr way clear to inserting that other disk when yon're ready sir?', or make any other sound that you care to sample Even if you ignore the sonnd features, you'll still have nice new dialogue boxes that don't pop up right in the corner of the screen, some of which even include little animations! How pleasant

re-org



(2.04 ROM or higher) Do yon ever wonder why loading files end directories takes so much longer with some disks than others? The reason for this is data fragmentation. If yon're working on a file, updating it every now and then, adding extra files to the disk, and deleting old files to make way for new ones, the data will gradually become a mass of little blocks scattered across the whole disk.

Re-Org cunningly re-organises all the data on floppy end hard disks, so that the files are stored as continuous blocks It also sorts out the directory list, speeding np the DIR and LIST commends, as well as directory listings from within any applications Unfortnnately, yon need a 2 04 or higher version of Kickstart to run it, as found on the A600, A1200, A3000 and A4000

WARNING BACK-UP ANY DISKS BEFORE YOU OPTIMISE THEM You shouldn't have any problems with Re-*Org* mashing your disks, but circumstances beyond the program s control (such as power cuts or snrges for exemple) can leave you with a dead disk, so make snre you work on a copy, not the origine!

Donble click the *Re-Org* drawer, followed by the *Re-Org* program icon. Once it s loaded, yon can customise the program to suit your preferences. For a better understanding of how the optimisation works activate the GRAPHICAL SECTOR DISPLAY by clicking its box It's also a good idea to click the ENABLE WRITE VERIFY box, so that yonr optimised files are checked as they are written

When it comes to optimising a disk, there are two modas The first, for single-drive users, reads in the data end writes it back in an optimised form to the same disk. This is the more risky mode of the two but its the only option if you don't have an extra disk drive If you're nsing more then one drive you can benefit from the second mode. This reads from one drive, and writes the optimised data to a fresh disk in another drive This is safer as it's not writing over any of your original data Select yonr chosen mode with the circular arrow gadget beneath the list of available devices, and define yonr input and output drives if you go for the second mode

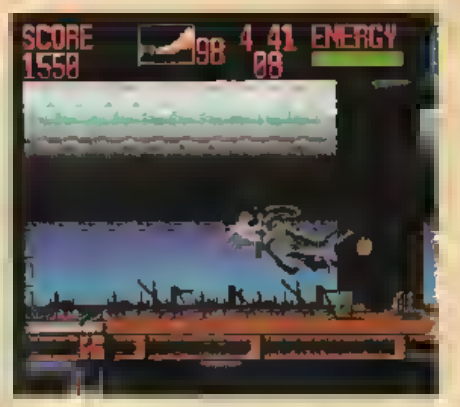
Click on START, and away you go Floppies will nsually take aronnd 1 2 minutes to optimise Depending on the capacity, hard disks can take anything up to 15 or 20 minutes Accelerated processors speed np the operation

card games

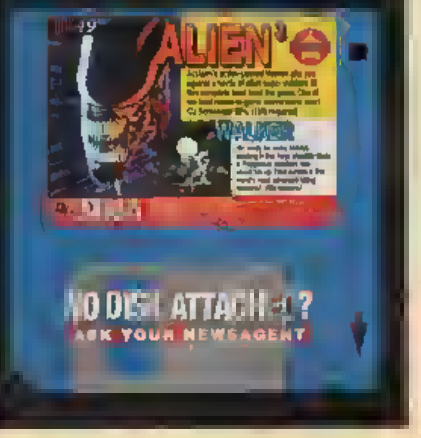
This is a collection of six solitaire style card games To load them, donble-click the CARD GAMES drawer, followed by the CARD GAMES program icon. They're all controlled with the monse in the same way Click on the card yon want to move, and then click egain on the spot you want it moved to. The games included are Pyramid, Golf, Klondike, Corners, Calculation and Canfield Yon can choose to play anyone of them by selecting them from the title-screen menu, or play the Grand Tour, which gives you all six in seqnence, accumulating yonr score as a running total.

For details on the rules of each game, consult the DOC files in the CARD GAMES drawer

COVERDISKS



Roll up! Roll up! See the amazing CU coverdisk. Without a doubt the best ever. This month we've dug deep into our deep things, soared to the heights of our soary things and brought you two fully playable demos of Alien 3 and Walker. Two soon-to-be smash hits. We've gotten together with their publishers, Acclaim and Psygnosis respectively, to give you the first levels to both games – what more could you ask for. So, get your trigger fingers twitching and off you go.



In the top left of the screen is your score and beside this a picture of the weapon currently in use (together with a figure indicating its remaining number of uses).

A movement sensor is displayed in the box in the top right of your screen. Flashes on this indicate life forms (either aliens or struggling prisoners) and their position relative to Ripley.

In this all action shoot 'em up from Acclaim, inspired by the latest film about everyone's favourite extra terrestrials, even Ripley's rippling muscles are put to the test. The object of the game is to escape from a prison colony crawling with bloodthirsty slime-dripping alien monsters. It's not quite as straightforward as that, however, as the prisoners must first be rescued from the various walls to which the aliens have stuck them – and guess who's got to do that!

Ripley, the character played by Sigourney Weaver in the film, rescues the prisoners by moving on to the space they occupy. They look somewhat, er, dead, by the time she's res-

Whilst the scanner is good for locating prisoners, the Aliens are so fast it's usually best to rely on your eyes when watching out for them.

LOADING DISK 49 To load Coverdisk 49, just insert it in your Amiga's drive and switch on. Within seconds icons will appear for each demo. Just position the cursor on the one you want to run and click with the left mouse button. Moments later the demo will be ready to play, as long as your Amiga has at least 1Mb of memory. If you have difficulty loading your disk please contact PC Wise at the address or telephone number given on page 14

The number of Ripley's remaining lives is top centre, then a horizontal bar indicating her 'Energy' (which will change colour as she tires and gets injured). Above this is a clock counting down. Didn't I mention that before? Your mission is a race against time – get those prisoners out of there within five minutes.

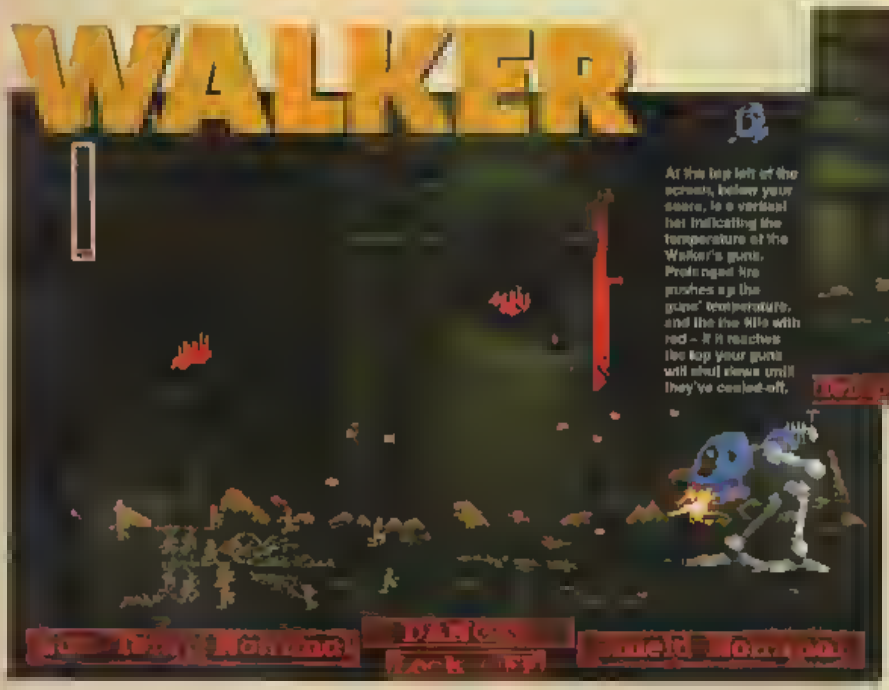
cued them, but perhaps they were just collapsing with relief – so let's gloss over that. What stands between Ripley and the prisoners? Aliens, of course and lots of them! Leaping out of the ground, dropping from ceilings, climbing ladders, and crawling through tunnels, there is a virtually endless supply of these critters, intent on making mincemeat of our heroine.

An options screen allows you to give Ripley up to nine lives, and alter the level of difficulty (Easy, Normal, and Hard). Movement is controlled by the joystick (up, down, left, right, in the conventional manner). Ripley will need to leap, climb ladders, and crawl through tunnels just like the Aliens to complete her mission. She's far from indestructible, however, so bear in mind how far she'll drop and what she might land on when jumping. There are many doors in the complex, which are opened (and sometimes closed) by turning Ripley to face the buttons beside them (stand her in front of the buttons, then press up on the joystick). Alternatively, use the grenade launcher to blow them away.

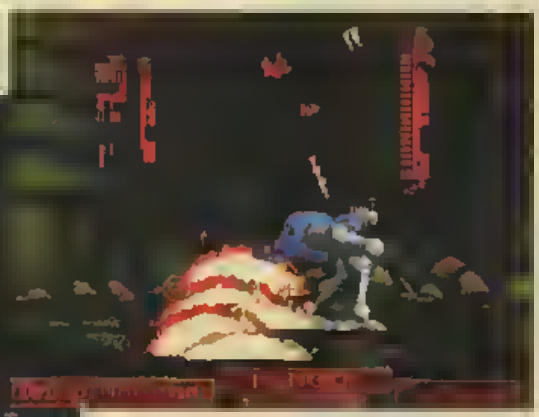
A variety of weapons are at Ripley's disposal: pulse rifle, flame thrower, grenade launcher and hand-thrown grenades. Scroll through (i.e. change) the weapon currently in use by pressing the space bar. A good tactic in many areas is to shoot at the ground whilst moving, so as to blast the aliens as soon as they start to pounce. Although effective, this is a wasteful approach and ammunition is limited – if you run out you'll be dead meat! Fortunately, caches of ammo and first aid kits are lying around the building so, if you're careful, you'll be able to keep Ripley fighting-fit.

A couple of tips. Blast a few shots down and up ladders before ascending or descending them. Put a few more into tunnels before crawling through – they lead to completely dark, unknown territory until you emerge, so this may prove a necessary precaution. If you don't rescue the prisoners in time what happens next won't be a pretty sight - gut-wrenching, in fact. Good luck – you'll need it.

WALKER



At the top left of the screen, below your score, is a vertical bar indicating the temperature of the Walker's guns. Prolonged fire pushes up the guns' temperature, and the bar fills with red – if it reaches the top your guns will shut down until they've cooled off.



In the top right corner are symbols indicating the number of lives remaining to the Walker. Below this is another vertical bar which starts green. The colour drains away as the Walker's shields sustain damage – when the bar turns completely black shields are down and continued existence precarious.

In most shoot 'em ups you get to play the little guy, a heroic David struggling to overcome or evade hulking great Goliaths intent on squashing you underfoot. Now, in this game from Psygnosis, the boot is on the other foot! Commanding a huge walking gun platform (rather like the ones used by the Empire against the Ewoks in 'Return of the Jedi'), you advance to the left, across the scrolling screen, hammering hordes of Lilliputian adversaries who cross your path.

The Walker's opponents may be small, but they're determined and well-armed. They're smart as well, so watch out for the missile firing, abseiling, bomb-planting, strafing impediments which will be hurled against you. They'll keep fighting until you squish them toe – so have no mercy (it's a hard world in computer games)! You won't feel so sorry for them once your defensive shield has been worn away by nothing and you've become a sitting (or walking) duck.

How do you fight? The controls for Walker are easily mastered, although they're slightly unusual for a shoot 'em up, so follow closely.

- The Walker moves forwards and backwards (left and right) according to whether you press the right or left facing cursor arrow keys.
- A large cross-hair appears on the screen, representing the point upon which the Walker's gunsights are targeted. Press the left mouse button (LMB) and all its guns will fire upon this area. Move the cross-hair with the mouse to change target. The Walker cannot turn around, so you'll find that it cannot aim at opponents behind it – watch out for that.
- Once your guns are trained upon a suitable target, press the right mouse button (RMB), and keep it depressed, to 'lock-on' to the enemy – removing the need to follow its movements with the mouse in order to keep it under fire.

The controls are as simple as that, but remember to keep an eye on the condition of your machine by referring to the information panel beneath the action screen. Stroll on!

Along the bottom of the screen are text messages, gun temperature at the bottom left, shield condition at bottom right. In the middle appears a warning of imminent danger, or the all-clear if the Walker has swept the current screen of the enemies. Below this is a notice about the status of the lock-on – either it is off, or fixed onto a target.

The controls are as simple as that, but remember to keep an eye on the condition of your machine by referring to the information panel beneath the action screen. Stroll on!

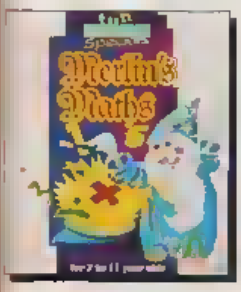
SCHOOL'S IN

FUN SCHOOL 4
For the under 5's

FUN SCHOOL 4
For 5 to 7 year olds

FUN SCHOOL 4
For 7 to 11 year olds.

FUN SCHOOL SPECIALS
Paint and Create
5 year olds and over



FUN SCHOOL SPECIALS
Merlin s Maths
For 7 to 11 year olds

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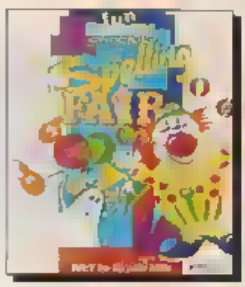
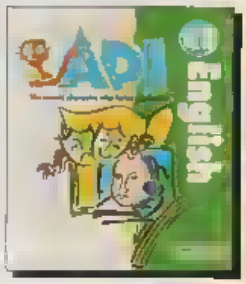
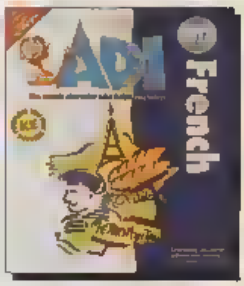


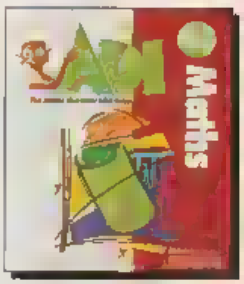
FUN SCHOOL SPECIALS
Spelling Fair
For 7 to 13 year olds



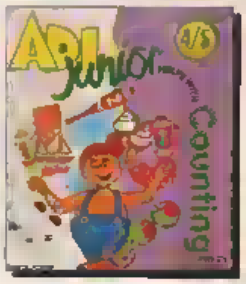
ADI ENGLISH
For 11 to 15 year olds



ADI FRENCH
For 11 to 15 year olds



ADI MATHS
For 11 to 15 year olds



ADI JUNIOR COUNTING
For 4 to 7 year olds

THE STATE OF COMDEX

With a new year just beginning, CU Amiga takes a peak into the future and looks at what might be happening to your Amiga one, two or even three years from now.

ALL SYSTEMS GO

The Amiga has certainly had a good year, even despite the muddle over which machine you should buy (there were at least two similar models in the shops at once during some stages of the year). Still there were launches, there were breakthroughs, there were completely new chipsets and Kickstarts, and there were even record sales. That's all very well, but what can we expect this year, or even next year? What lurks over the temporal horizon?

Well, as is technology's perpetual promise, the future is here today. At the trade shows and conventions all around the globe the future is on preview now. Emergent technology is what the jargonists like to label it. We like to call it 'new developments', because then people understand what we are talking about. So, in a fit of fraudulent expense account claims, we sent Nick Veitch and Mat Broomfield to two of the biggest computer shows of the year to come face-to-face with the future of Amiga computing. Here's their up, and indeed, past the minute guide to what the Amiga will one day become.

1992 AND ALL THAT

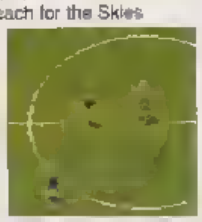
As '92 fades away and a new year beckons, CU Amiga takes a look back at what proved to be quite an extraordinary 12 months.

Who would have thought, at the beginning of '92 that we were in for such a while knuckle ride (thanks to the constant inventiveness and damned unpredictability of Commodore UK. Just as the world was becoming accustomed to the A500 Plus, launched at the end of '91, Commodore surprised everyone with the unveiling of the A600, the A570 CD Rom drive and, towards the end of the year, the superlative A1200 and top-of the-range A4000. Third party manufacturers were also busy flooding the market with a succession of new products to increase the computing power of your Amiga. Whether it was a superfast hard drive, video digitiser, sound sampler or memory upgrade, it was hard to keep up with the endless tidal wave of innovation and creativity that threatened to engulf us all.

And as if all this wasn't enough, Amiga software just kept on getting better. Whether you were a gamesplayer, hobbyist or enthusiast, there's no denying the vast number of quality programs that were released during the course of the year. From Project X to Pro page 3.0, there was something for everyone and every interest. So here, for your delectation and delight, is a month by month guide to the year just gone.

JANUARY

- After the Maxwell scandal forced the closure of Mirrorsoft, the rest of the industry fell over themselves in the mad scramble to sign up the many abandoned projects. Amongst such gems to be snapped up were Sensible Soccer and Fire & Ice (both went to Renegade), Reach for the Skies (Virgin) and TV Sports: Baseball (Mindscape).
- The first rumours of the A4000 began to emerge plus much press speculation about an Amiga console with special sprite enlarging and scrolling chips. This latter project has now metamorphosised into the CDTV console we exclusively revealed last issue. Expect it sometime before the summer.
- Gamesmaster began its first TV series on Channel 4 and was an instant hit, attracting a regular weekly audience of three million.
- Nintendo announced a deal with Mindscape which should see their most famous character, the Italian plumber, Mario, make his Amiga debut in an 'edutainment' product sometime in 1993.



FEBRUARY

- Computer and video games continued to defy the recession and the Daily Mirror started a regular weekly games page.
- Special FX announced they were going it alone, after years of working with Ocean. A few months later they were to release their footy game Striker, to much public acclaim.
- CU had a special feature on Arcane Design, widely tipped to be a creative force within the industry. A year later, and we're still waiting for their first game to appear!

things to COME

In the world of 'serious' computing, Comdex is probably the single greatest show of the year. With 11,800 stands split between five massive conference centres in central Las Vegas, it's certainly the largest and although the show is almost exclusively devoted to PCs, networks and other business systems the Amiga did put in a significant showing.

SMART SPECULATION

Comdex was split into five major categories Network Computing, Multimedia Showcase, Mobile Computing, Imaging and OEM Business In the Las Vegas Hilton were PCMCIA, a Californie based company, who were busy co-ordinating a major display of PCMCIA peripherals For those of you who are unfamiliar with the term, PCMCIA is the abbreviation given to 'Smart Cards' which, although only the size of a credit card, contain miniaturised circuitry which can be used for a whole variety of serious applications. Originally developed for portable PCs, PCMCIA slots are present on both the A600 and the A1200 leading many pundits to speculate about the potential usefulness of such an expansion capability

Judging by the items on offer at Comdex, the future is very bright indeed Maxell were showing eight and 16-bit RAM cards ranging in capacity from 512K to a whopping 16 megabytes And all on a single card small enough to fit into your wallet! Continuing the storage theme there was a veritable flood of manufacturers demonstrating PCMCIA hard drives Of these, the 1 8 inch, 42 5 meg drive from Ranger was a good example Incredibly, the entire drive measures less than half an inch thick and weighs a negligible 2 75 ounces.

Also of great interest were the miniature Fax and modem cards, of which the most impressive was the Rediicard, a combined fax and modem capable of transmission at up to 14,400 baud If these represent the future of Amiga computing, then we're in for a great time indeed By including PCMCIA slots on their more recent machines perhaps Commodore are already setting the scene for a truly portable Amiga?

COMMODORE AND PALS

Talking of Commodore, they were to be found in the Multi-media hall where they had a modestely small display area Although they were displaying their A1200 and A4000 machines, most of the stand was occupied by companies that they'd invited to turn up Centaur were there with a very impressive Opal Vision demonstration, but this was somewhat occluded by DMI's Vivid 24 and Digital Editmaster boards for the 2000 and 3000 range of Amigas The 68040 based Vivid 24 is clearly designed as a head-to-head rival for Video Toaster, with its 24-bit rendering and display tools It has an eight bit alpha channel for performing video effects and can render a stunning 100,000 24-bit goured shaded polygons every second in resolutions as high as 2048x2048 pixels Designed for professional broadcast use at its highest configuration the board can evaluate up to 160 MILLION floating point operations per second (FLOPS) Compare this to an A3000's 4 million FLOPS and you begin to get some inkling of the awesome power of the board At more than 12,000 dollars, the board doesn't come cheap, but in terms of its power to price ratio, it's 14 times cheaper than an A3000 It compares even more favourably against the Silicon Graphics machines, which have, for too long, been among the industry standards for this kind of work.

The Digital Editmaster board brings similarly impressive specs to the arena of video editing and animation Using full JPEG hardware compression, the board can capture any video images in 24-bit real time, compressing them before storing them on hard drive These frames can then be sequenced and edited at your leisure before re-recording them to video tape. At 100 to 1 compression, recording video quality images, over five minutes of animation can be recorded to a 100 megabyte drive The system works in both PAL and NTSC so, once recorded, images can easily be converted from one system to the other. Again, the system is not a toy, costing $2495, but it offers features which can usually only be found in video editing suites worth upwards of $100,000!

MASS MEDIA

DMI were also showing their SCSI compatible

• John Madden was released, the very first Megadrive game to be converted for the Amiga CU had the exclusive playable demo on the coverdisk

MARCH

• Not a lot happened this month Perhaps the industry was still reeling from the announcement that Mr Punctuality himself, Nick Veitch, had been appointed Tech Ed on CU Amiga Then again, perhaps they were too busy having a laugh at our expense.

• P P...Penguin biscuits took over sponsorship of the games software charts

• Parasol Stars, the follow-up to the best-selling Rainbow Islands, was finally released and was rewarded with a 95% review

• We also took a first look at Zool, in a three-page in-development feature The game was destined to top the charts later in the year

APRIL

• Kansas-based Newer Technology was forced to abandon their portable Amiga prototype. Commodore refused to grant them a remanufacture license for the Amiga custom chips when they, in turn, were denied access rights to the new machine's design

• The trade press finally picked up on the runaway success of Team 17, as CU Amiga awarded Project X a whopping great 92% for being the best Amiga shoot 'em up ever

• Pro Page 3 0 was released by Gold Disk, and hailed as the premier DTP tool for the Amiga

• Philip's CDi system, a rival to Commodore s CDTV, went on sale to a fanfare of publicity. Nothing much has been heard of it since. .

• Zero magazine was banned from WH Smiths and Menzies for featuring a Cover Girl Poker playable demo on its coverdisk.

• Psygnosis signed up Dungeon Master creators, FTL, in an exclusive deal

• Dan Slingsby was promoted to editor of CU Amiga Hurrah!

MAY

• CU got a new lick of paint, a bit of a redesign and moved up to American A4 size.

• Electronic Zoo closed. No one was really surprised at this, except for Electronic Zoo themselves After all, a company responsible for the completely awful Germ Crazy and the hideously warped Magic Garden deserved to go under

• Amiga Centre Scotland, home of the much vaunted Harlequin 24-bit graphics card, closed its Edinburgh-based shop to concentrate on R&D.

• In-game advertisements began to appear in computer games, thanks to the inventive strategy of Micro-Time Media Robocod featured Penguin bars and Microprose Grand Prix included Duckham Oil billboards.

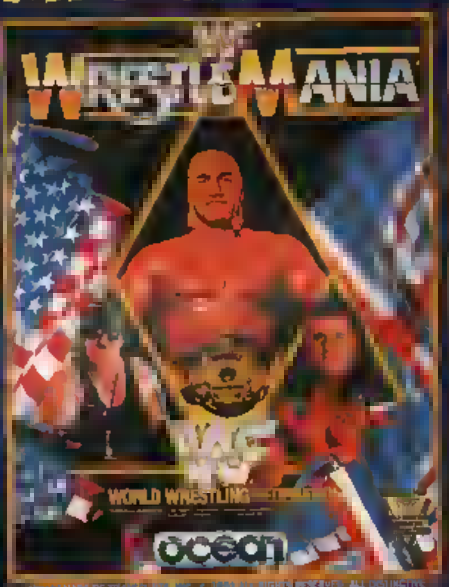
• Maxis abandoned its links with Ocean and moved to Mindscape Look out for Sim City 2000 in '93!

• CU Amiga published an exclusive picture of freelancer Rik Haynes taking a bath and received a flood of outraged complaints This was not because of Rik's spectacular ugliness, but because we continued to let him write for us.

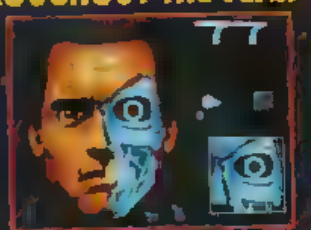
JUNE

• CU scooped the world with exclusive reviews of the A570 CD-Rom drive and the A600

THE BEST COMPILATION OF ALL TIME



THE THREE BEST SELLERS OF 1991-1992 ALL REACHING NUMBER ONE THROUGHOUT THE YEAR



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COLOGNE

The Cologne Amiga show is a good forum for showcasing the very best in European software and hardware advances. And, true to form, this year's show had a wealth of amazing new products on show for the very first time.

Floptical disk drives. The drive functions like a hybrid floppy and hard drive combo. It uses removable disks capable of storing 20.8Mbs of data, and which cost $20 each (currently about £13.50). These drives can be fitted internally in A1500s upwards, or can be used externally with the A500. At only $449.00 for the external model (about £290) they compare extremely favourably with conventional hard drives.

In the multimedia stakes, Creotec were demonstrating VidDisc, an interactive CD authoring system capable of handling 64,000 colour stills (or partial motion video frames), and synchronising these with multiple language digital audio tracks (sound samples to you and me!).

They were demonstrating the system with a touch-screen monitor whereby the user could 'wander' around an art gallery looking at the exhibits and zooming in on particular paintings at will. They also showed how the system is already being implemented by a number of major companies including American grocery giants K Mart.

On a less interactive note, TV production company Bethea Miteff were demonstrating the Amiga system used to produce an American kid's program called 'Nick's Arcade'. With 42 shows being recorded yearly at the rate of five per day, their previous computer system could no longer cope, yet with the Amiga the work of over half a dozen people was reduced to a dozen key-strokes which could be activated by even non-technical personnel. The system – known as 'Nickelodeon' – activates animation, video footage, sound samples and a host of production functions, and mixes them seamlessly with real-time filmed events.

Returning to the other Comdex halls, input and output technology was very much in evidence, with Hewlett Packard and Canon both demonstrating their new 600DPI laser printers, and a number of imitators showing their versions. Citizen employed the services of a top Las Vegas card shark to draw our attention to their new low-noise dot matrix printers. Despite the fact that they use 24 pin technology to produce full colour output, they only produce between 43 and 46.5 decibels of noise, quieter than some bubble jets and most lasers. Talking about colour printing, it seems that the word is out and everyone is trying to get in on the act. It is not enough to simply print in colour, we want lots of colours, high resolution and a low price. Canon (who also released the BJ-200 as a worthy follow up to their BJ-10ex) did their best to impress with the CJ-10, a colour copier and printer, but for my vote Brother's Hot Melt Ink Jet Printer took the prize for sheer image quality. It wasn't just that the images were attractive, but they had an embossed feel that lent them real class. Mind you, at $9995 their printer was way off in the affordability stakes!

TOYS R US

Don't get the impression that the show was all work, work, work though. Apart from the innumerable tacky sideshows, competitions, giveaways and spectator events, there were a few fun products on offer, such as Tardis Technology's Voice Trek, a voice recognition system that lets PC users control their computers verbally (of course, this has been available on the Amiga for some time). What about Galiza's portable computer cases – the briefcase equivalent of Inspector Gadget's arms, or Batman's utility belt. Tardis-like, these cases just keep on revealing new hideaways to produce the ultimate in portable transportation! Or how about Laserex Laser Pointer? The ideal gift for the lecturer who has everything, in a pen sized unit it simply lets you project a red laser dot anywhere you like!

However, the ultimate in executive toys had to be the Mouse Arena from Forminco. This amazing mousemat comes complete with leather palm supports, spring-loaded cord control system and Tyron (whatever that is!?) coated tracking surface to ensure that your mouse never gets dirty or clogged up!

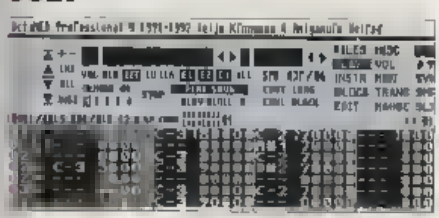
SMALL IS BEAUTIFUL

Macro Systems are a prime mover in the Gr[illegible] marketplace, and will no doubt be soon [illegible] inroads into this country. With hardware like [illegible] Lab digitiser (latest model reviewed this [illegible] the spearhead of their blitzkrieg it is hardly surprising.

On display at the Cologne show recently was the second flank of their two pronged assault. Called Maestro, the latest product is a 16-bit sou[illegible] This is not such a departure from the grap[illegible] of things as it may at first appear. In fact s[illegible] and graphic digitising are very similar proce[illegible] the main engine of the hardware is a fast analogue to digital convertar (known as a DAC) which doesn't really care whether the data it is process-

• Monkey Island 2 finally arrived, to yet another exclusive review and garnered a well-deserved 95%.
• Westwood, the team behind Eye of the Beholder 1 & 2, were bought out by Virgin. Their first game for Virgin, Legends of Kyrandia, has just been released.
• Commodore celebrated the 1,000,000th sale of an Amiga computer in the UK with a special competition for one lucky person to win 500 computer games.
• The Commodore-approved repair centre run by FMG closed its doors and caused great concern to the many Amiga users whose machines were in for repair. Fortunately, Commodore road to the rescue and carted all the machines off in the back of a fleet of lorries.

JULY

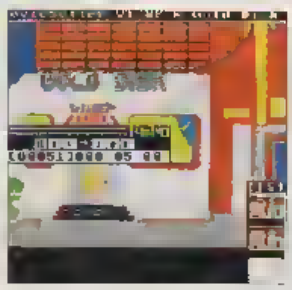


• Probe Software announced they were abandoning the Amiga in favour of the console market.
• A500 production ceased. Sob, sniffle.
• Our July coverdisk featured OctaMED Professional v3.0. We have been inundated with reader's tunes ever since. 950 at the last count!!
• We took a look at Voyager, a superb astronomy package that tracks each and every planet and star known to man (well, almost!).

AUGUST

• Steve Franklin stepped down as head of Commodore UK to take charge of CDTV. After five years in the hot-seat, during which sales of the Amiga passed one million, the burly big man decided he wanted a new challenge. And boy, did he get one!
• The CDTV finally appeared in a special multimedia pack that included a keyboard, disk drive and mouse. Commodore even started to refer to it as Amiga CDTV. Up until this point they had tried their best to distance the machine from their successful Amiga-range of computers.
• Long-time CU game reviewers, Steve Merrett and Steve Keen, moved on to pastures new. Steve Merrett joined sister magazine, NMS, as deputy editor and Steve Keen joined the staff of C&VG.

SEPTEMBER



• MovieSetter adorned our September coverdisk, as used by Eric Schwartz and other leading Amiga animators.
• Nick Veitch adorned the cover of CU Amiga, but that was okay as he was safely hidden from view behind a welding mask as he set about an A500 with an acetylene blowtorch. The reason for this strange behaviour? The launch of a regular DIY feature in the magazine which, strangely, has never reappeared. Perhaps in the new year...
• Our Kick Off 3 scratch card offer was a resounding success, with 10,000 entries. A pity, then, that the game has now been delayed until well into the new year.
• Also on our coverdisks was POD, a Shaun Southern conversion of a classic 8-bit blaster. Unfortunately, ELSPA didn't take too kindly to this and promptly banned us from featuring any more such conversions. Boo. Hiss.
• Electronic Arts flexed its bulging wallet and bought up Origin, the company behind the Ultima games and Wing Commander.
• Zero ceased publication.

Sensible SOCCER

WORLD CUP QUALIFIERS

NEW SEASON TEAM INFORMATION

NEW NATIONS

-

LATEST TRANSFER DETAILS

AMIGA FEATURES

RED & YELLOW CARDS

-

SUSPENSIONS

-

ENHANCED GOALKEEPERS

-

BACK PASS RULE

European Champions

1992/3 SEASON EDITION

NEW ENHANCED VERSION OF THE GREATEST FOOTBALL GAME EVER

For existing owners of Sensible Soccer – European Champions who want to have the new version, just send a cheque or Postal Order for £4.95 (inc p&p) made payable to Sensible Soccer Offer, along with your original DISC 1 to Sensible Soccer Offer, c/o Unit B3 Edison Road, St. Ives, Huntingdon, Cambs PE17 4LF. Both sets of discs will be returned to you within 14 days of receipt (allowing for chequo clearance).

Sensible

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ing is sounds, pictures or recipes for flapjack.

The Maestro not only supports direct to disk sampling (which means that given a big enough hard disk you can digitally master yourself to CD quality in the comfort of your own home), but also features a digital output which could be useful for direct connection.

There was much interest in the soon to be released Retina graphics card. The card promises to provide various colour enhancements at different resolutions from 600x800 with 65000 colours to 1280x1040 at 256. The interesting thing is that it will only cost between DM548 and DM698, depending on how much RAM is required.

COMBO CARDS

Masoboshi were lurking at the show with a variety of combo cards and RAM expansions. The flagship of the range is the MC702 which combines an AT-IDE port, a SCSI controller and expansion capabilities for 8Mb of RAM. Essentially this means you can connect two more AT drives and six SCSI devices, which should be more than enough for anyone.

Active, best known for their amazing raytracing package, Real 3D, were previewing the latest version which has more functions than ever. Version 2 will only cost around the same as the original which is still on sale but has dropped to a budget(!) price of around £70. Hijacking part of the stand were the American firm, Digital Creations, who were showing the now legendary DCTV and DCTV-RGB.

Another well known German company, 3-State, were demonstrating an Ethernet card. Ethernet is a standard high-speed LAN (Local Area Network) system, used a great deal in the professional PC world. The 3-State system will work on the A500, as well as the 1500 and up and will even run Novell Netware.

Fischertechnik were providing a little nostalgia for most people. Remember building little Lego™ engines and robots? Well these are the same, only with the interface and software they really come to life. All sorts of magical devices were on display: robots, money machines, musical toys, CD-players, plotters – there were no end to the number of things that can be built and controlled by the Amiga in this way. These systems have been available for some time, but have yet to make it over here which is a shame.

Golden Vision, not to be confused with Golden Image (who were also here), brought the latest version of Export Draw with them. The ability to import various different font types has been included and now there is a utility to create vector type fonts. Output will be in EXPF (Expert Font), DMF (Pagestream) and PBF (Adobe Type 1) formats. When it is released here we will no doubt see a lot more fonts available on the Amiga.

CONCLUSIONS

So what conclusions can we draw from these computing trade shows? Well, the first thing must surely be that people want adaptability. As more and more people use computers for an increasingly diverse range of applications, customised software and hardware is becoming more and more essential. We in the Amiga world are akin to younger siblings in a large family – we usually end up getting everyone else's hand-me downs, but in computing terms that means that we also get to benefit from tried and tested technology.

UNLUCKY FOR SOME

Okay, so a look at the future wouldn't be complete without a few predictions. Unsurprisingly though, almost all of the things that we predict never come true. Do we have a clairvoyant on the staff? No, we just bog Commodore's offices. Anyhow, here are the sort of things likely to happen.

- The second wave of CDTVs will arrive. The updated version will be squarely positioned as a console beater and may lose the 'CDTV' name. Due to price it will probably not include the MPEG compression hardware to allow full frame full motion video, but this may yet appear as an updated CDTV. It should contain the new AGA chipset though.
- The A600 will be priced down, eventually. It will soon read Iran in real terms than the C64 did!
- A DSP co-processor board will arrive. This will be included with future versions of the A4000, as will a SCSI port.
- 24-bit graphics cards will become much cheaper. Eventually a standard will emerge and people will be happier. There have been attempts at a standard before, but everyone who owns Art Department Professional must have realised by now just how many varieties of 24-bit card there are. Add to that the number of different versions of TVPaint knocking around and you can see what a problem it is. This is the kind of thing the Amiga was supposed to avoid.
- A CDTV drive will arrive for the Amiga600. Okay, CBM did say that it would be ready before Christmas – but they didn't specify which one. This may be held up in an attempt to make the device more compatible with any new features on the CDTV console, which would be a very good idea.
- A new 68030 Amiga will be announced, somewhere between the A4000 and the A1200, incorporating Zorro III slots and the AGA chip set. This will effectively replace both the A3000 and the A2000. It is important to have a mid-range machine, because these are usually the ones that third party manufacturers use to build systems from (e.g. Video Toaster).
- A second wave of virtual reality machines will appear, once again ruling the Amiga out their base.
- Jeremy Beadle will be murdered.
- Commodore will find out that we know what they're up to and desperately change their minds about everything just to make us look silly.

Some things which ought to happen, but on reflection probably won't:

- High Density drives become standard on the Amiga.
- CU Amiga will out-sell the Radio Times. Lord EMAP is so happy that we are all allowed to go home early one Friday.
- The Video Toaster will be converted for PAL use.
- Jeremy Beadle will be brutally murdered.

BUT DOES THE AMIGA HAVE A FUTURE?

Well, the answer to that one is a resounding yes, which must come as something of a relief to the thousands of raw owners reading these words. Nick Veitch tells us why.

DOOM AND GLOOM The Acorn went through radical changes before it slowly edged its way to the periphery of the market and the ST looks like it will follow it. The Falcon fails to solve cash-flow problems. The question is: will the Amiga eventually suffer a similar fate?

Just because a machine is way ahead of its time with respects to the technology, the custom shippery and the user-tolerance doesn't make it a candidate for long-term survival. History is littered with exceptional machines which fell by the wayside. The Jupiter Ace, the Lynx (the original one, not the Atari hand-held), even the TI-99/4A have suffered a premature death. Will the Amiga follow suit?

Remember that there are also a few zombies in the computing arena, machines which have been kept alive post their sell-by date not by any great marketing effort but by the sheer numbers and dedication of their loyal fans. The Spectrum is an obvious example, and perhaps even the Amstrad CPC, but surely the most worthy challenger for Greatest While Supposedly Still Supported by the Marketplace' is Commodore's own C64.

STILL GOING STRONG The 64 once held a Christmas market share greater than the Amiga's and still has ranks of software space in the local game stores. Although it was out of date in about 1984 (its continuously (in real terms) dropping price saw successively larger numbers of them selling during Yuletide – just the thing for little Johnny (although little Johnny probably had enough sense to realise that an 8-bit, 1.4 MHz 6502 based machine with 16 colours and eight fantastically small hardware sprites was not exactly representative of the white heat of technology). But user bases that large means more commercial interest, more third-party support and more 'self-help' groups.

The indomitable spirit of the Amstrad CPC users kept the machine vaguely afloat for years, not to mention a few CPC magazines. And as for the Spectrum – well, in the darkest recesses of a cupboard in the dungeons of these very offices, in a disused toilet with a sign saying 'Beware of the Leopard', there is still a Spectrum magazine going strong.

The point is that even if Commodore were to go bust tomorrow and no-one stepped in to save the country's most loved home computer, there would still be so many retailers, manufacturers, developers and magazines with so much to lose that we would see the greatest zombie yet. And whilst machines are still being launched, and developments are constantly underway we can safely say that the Amiga will last at least until the next century.

OCTOBER

- Less than three months after taking up a new role within the company, Steve Franklin sensationally quit Commodore UK under mysterious circumstances.
- Both AMOS Pro and GVP's A530 Turbo clocked up reviews of 97%. These were most definitely the two most astonnding products of the year and deserved every percentage point.
- Sierra changed its mind and announced that it would continue publishing Amiga conversions of its games.

NOVEMBER

- Once again, CU were first with a review of the A4000, hailing it as 'the most significant advance in home computing since the launch of the original Amiga'.
- The falling pound force Commodore to announce price rises across its entire range, to come into effect from the 1st January. The A600 rises from £299 to £329 and the A1200 goes up from £399 to £429.

- Frontier (otherwise known as Elite 2) was publicly unveiled, although the release date has now slipped into the new year.

DECEMBER

- Gamesmaster Live!, the EMAP run show held at the NEC in Birmingham, was a colossal success with more than 100,000 gameheads being treated to an aural and visual extravaganza. Amongst the many attractions where a beat-the-goalie competition from Anco, a go-cart track laid on by Sega and a huge Amiga arcade erected by Commodore (funnily enough).
- Dan didn't get the A1200 he was expecting in his Christmas stocking, so doubtless he'll be sulking when he comes back to work after the festive break.
- News begins to filter through about some problems with the sound chip on the new A1200, so Dan's quite glad he didn't get one after all (see news section this issue for more details).

THE MILITARY MASTERPIECE

The Campaign Concept Includes:-

Campaign Gaming System Software

Map Editor Software

Extensive User Guide and Gameplay Manual Incorporating Historical Background, Vehicle Factfinder and Campaign Maps

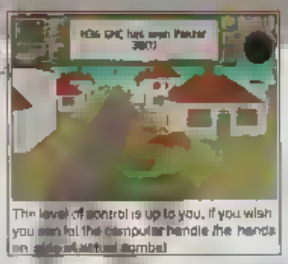
2 World War II Propaganda Posters

2 World War II Propaganda Postcards

D-Day Landings Battleplan Map

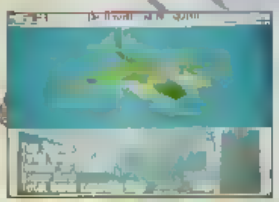
Authentic Wartime Newspaper Reprint

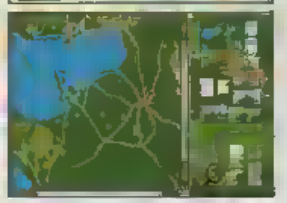
The Most Comprehensive Military Simulation of Warfare in World War II



The level of control is up to you. If you wish you can let the computer handle the hands on aspect of actual combat

- *Take full command of up to 3000 vehicles on over 20 historically accurate predefined maps ranging in size from 625 to 10 million square kilometres. Locations range from the Sahara and Russian Steppes to the Battle of the Bulge in the Ardennes and the D-Day landings.*
- *The amazing Map-Editor allows you to modify the existing maps and create new ones of your own. This option is available at any time allowing you to pause and enter the editor to modify the forces. You can even swap sides!*
- *Control either Allied or Axis forces from the level of Field Marshal right down to tank driver*
  - *As Field Marshal coordinate strategy for all groups of tanks, convoys, aircraft, ships and production centres*
  - *As General, control the fighting of an individual battle with as many as 16 active tanks plus artillery and air support.*
  - *As a Tank Driver/Gunner experience the battle in stunning 3D.*
- *Over 150 vehicle types, each one displayed in Super Fast 3-D; Russian, American, German & British tanks, artillery, support vehicles, aircraft and ships. Campaign gives you full control over all aspects of combat including airstrikes and sea battles.*
- *Your playing area covers upto a staggering 10 million square kilometres of detailed terrain featuring towns, villages, rivers and woodland.*
- *Breath-taking graphics that are accurate in every detail, give a unique atmosphere of realism.*
- *Over 100 Kilobytes of 3-D shape data used to create the vehicles*
- *Sound Blaster, Ad-Lib & Roland sound card compatible*
- *Available on IBM PC & Amiga*





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Programmed by Jonathan Griffiths

FAT AGNUS AWARDS

Cast your mind back to the warmth and sunshine of last August, when we asked you for your opinions on the very best in Amiga software and hardware. And now, wearing our very best moth-eaten dinner jackets, we're here to tell you all about the winners and losers...

BEST MUSIC SEQUENCER

BARS AND PIPES PROFESSIONAL · Blue Ribbon Fighting off plenty of die hard *Music X* fans, *Bars and Pipes Professional* was nearly pipped at the post by *Dr T's KCS 3.5* it came through in the end though, with a substantial 36% of the vote, thanks to its unusually clear and colourful interface, ease of use and all round power The combination of professional-quality performance and features, with user-friendly operation seemed to clinch it for Blue Ribbon Soundworks

BEST SAMPLER

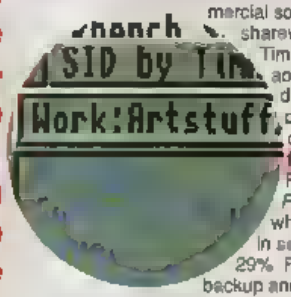
AMAS II · Microdeal This was one of the most fiercely fought categories of all. With so many different sampliers available, almost everyone had a different idea as to which was the best Audio Engineer and AudioMaster IV notched up quite a few votes with their excellent editing options and high fidelity sound, Studio 16 scored a hit for its even higher fidelity, and the value votes went to Magamix Master and TechnoSound However, above all these, Microdeal's AMAS II managed to come home with a winning margin of 2%, scoring 17% of the vote, with TechnoSound and Studio 16 both earning 15%.

BEST PAINT PACKAGE

DELUXE PAINT IV · Electronic Arts No surprises here *DPaint IV* won with a landslide vote of 86%! Even the HAM purists have now defected from *Photon Paint*, so the only challenges came from the kid's art package *My Paint*, a few put their cross next to the animation package *Fantavision*, and one or two logged their vote for the Public Domain *Sky Paint* No contest

BEST FILE UTILITY

SID 2 · Tim Martin Who needs expensive commercial software when shareware is this good? Tim Martin's highly acclaimed file handling utility won 37% of the vote, but came under heavy fire from the former-PD file cruncher *PowerPacker 4*, which cruised home in second place with 29% For its life-saving backup and disk-fixing features, *Quarterback Tools* also had a good showing, with an 11% share



BEST WORD PROCESSOR

WORDWORTH · Digita This was another category that did't much split opinion, as shatter it. Everyone seems to have a different idea of which word processor is best. Votes were cast for the PD programs *Text Plus* and *Text Engine*, while *Protext*, *Scribble II* and *Wordworth* bumped up the scores on the commercial side. Although the PD challenge was strong, it wasn't enough to hold off the feature-packed *Wordworth*, which took the title with 18% of the vote.

All the fun of the fair!

CG Palacio Courier Goudy Handt
ITC Bengulat Book *Park Avenue* She

BEST COMPILER DEVPAC 3 · HiSoft

As expected, it was a bit of a walk over for HiSoft and *Devpac 3*, totting up a healthy 62% of the vote The C brigade made their presence felt by voting for *Lattice C* and *Aztec C*, while various other compilers, including *Argasm*, pulled in just enough votes to register on the percentage scale.

BEST VIDEO PACKAGE

SCALA 500 · Scala The last year has seen Scala 500 take over as the premier video titling package This was reflected in the polls, which gained it a 39% wedge of the votes Video Studio made good running, coming in at second place with 17%, followed by a flurry of low-ranking also-rans

BEST SHOOT 'EM UP PROJECT X · Team 17

While many still harbour affections for *SWIV*, *Turrican 2* and *Silkworm*, *Project X* has really captured the imagination of CU readers The arcade quality shoot 'em up scored a massive hit thanks to the programming and design prowess of ex-demo coders now working for Team 17 The slick-scrolling graphics and frantic gameplay helped it grab a massive 72% of the vote. In second place was Turrican 2 with 10%, while *Silkworm* got itself 1% more than its sequel *SWIV*, coming home with 4%.

BEST ADVENTURE GAME

MONKEY ISLAND II · US Gold Justice is done, and the adventure title goes to the second piratical escapade starring Guybrush Threepwood The potent cocktail of rum, grog, parrot droppings and sea water proved too much for the electorate to resist. Although it was threatened by the weird and wonderful *Another World*, and also had to brush aside *Future Wars* *Monkey Island II* made it look easy with 62% of the vote going its way

BEST SOFTWARE HOUSE

TEAM 17 Now this was a close one Encompassing both serious software and game publishers, it threw up a multitude of different votes On the serious side, Electronic Arts had a strong showing, due in no small part to their excellent *DPaint*, and Gold Disk too had a fair share of the ballots The gamers votes went to US Gold, and to a lesser extent Ocean, but ultimately it was Team 17 who took the title Quality products, with a twist of street cred seemed to tip the balance in the end.

HALL OF FAME ELECTRONIC ARTS

A special category open to any company or individual that has been responsible for continued excellence in the Amiga field, this one was wide open On the games side US Gold maintained their popular standing, while Commodore themselves even clocked up a few votes In the end, though, it was Electronic Arts which got the combined nod from the gamers and the hobbyist voters, which was enough to see them catapulted to the top of the Hall of Fame

And the rest

ANIMATION PACKAGE: *Deluxe Paint IV* (Electronic Arts)
RAYTRACING PACKAGE: *Real 3D* (Activa)
STRUCTURED ART PACKAGE: *Professional Draw 3* (Gold Disk)

IMAGE PROCESSOR: *Art Department Professional* 2(ASDG)
INTERPRETER: *Easy AMOS* (Europress)
MULTIMEDIA: *Scala* (Scala)
DISK BACKUP: *Quarterback* (Central Coast)
FINANCE: *Personal Finance Manager 2* (Microdeal)

DATABASE: *Superbase Pro* (Oxxi)
DTP: *Professional Page 3.0* (Gold Disk)
HARDWARE MANUFACTURER: GVP
DISTRIBUTOR: First Computer Centre
GOD SIMULATOR: *Populous 2*
BUDGET GAME: *Rainbow Islands*
FLIGHT SIMULATOR: *F15 II*
MISCELLANEOUS GAME: *Tetris*
RACING GAMES: *Grand Prix*
ROLE-PLAYING GAME: *Eye of the Beholder II*
PLATFORM GAME: *Rainbow Islands*
LICENCE: *Robocop III*
SPORT SIMULATION: *Jimmy White's Snooker*
BEAT 'EM UP: *The First Samurai*

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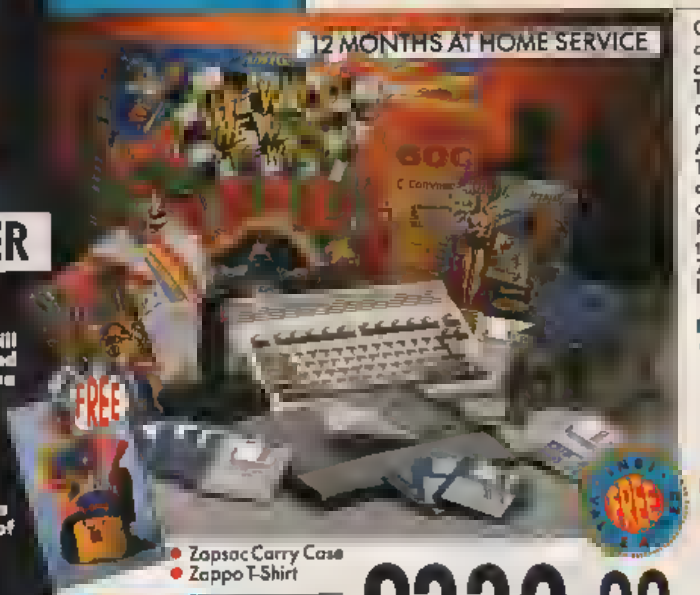
AMIGA A600 THE WILD, THE WEIRD AND THE WICKED PA



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- 1Mb memory
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TOTAL	£183.46

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- Built in TV Modulator
- Mouse and Manuals • 1Mb Memory
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IT'S A CD PLAYER — Yes, it will play all your Primal Scream, Pavarotti, Pink Floyd and any other CD you care to mention in superb high quality stereo, with remote infra red control.

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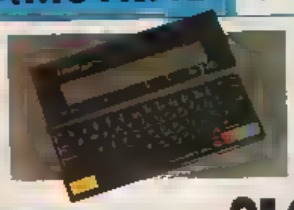

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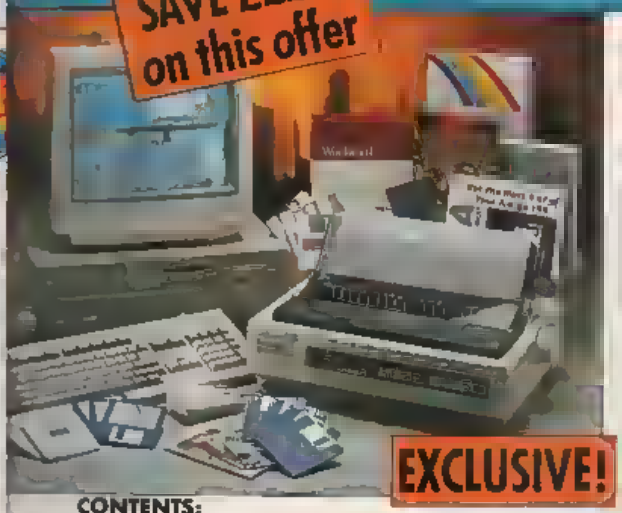

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56 GOBLIINS
58 STREETFIGHTER 2
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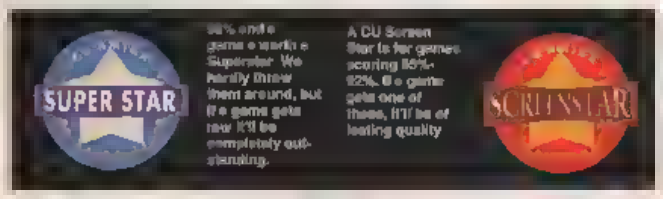
66 GUNSHIP 2000
70 KGB
74 REACH FOR THE SKIES
77 LEGEND OF VALOUR
80 WEEN
80 NICKY BOOM
80 CYTRON
80 BUNNY BRICKS
82 WAXWORKS
84 MICROCOSM
84 DRACULA
89 SMALL TIPS
93 PLAY TO WIN: LEGEND OF KYRANDIA
97 VFM



first

An avalanche of new games is set to hit your Amiga in the new year. First Imps takes a sneak peak at some of the main contenders for your hard-earned cash.

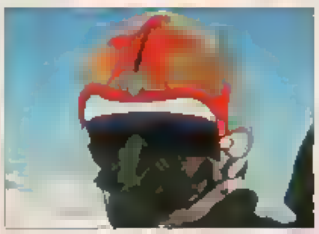
A.T.A.C
MICROPROSE

Due to touch down some time next Easter is the first of Microprose's '93 flight sims. However, *A.T.A.C.* (which stands for Advanced Tactical Air Command) is being touted as much more than your average fly'n'bomb 3D game as it's going to contain a large amount of brain-straining strategy, too, as each mission has to be carefully mapped out before the action can begin. Already out on the PC, *A.T.A.C.* is set in the near future and the Colombian drug barons have tightened their vice-like grip on the world's leading cities. Corporate corruption and violence is widespread and both the judiciary and the politicians have largely fallen under their control.

As part of a secret U.S. Government department, you have been put in charge of an elite team of 150 undercover agents in order to begin a covert offensive against the various gangs and put an end of business live of the major cartels. As well as the many soldiers under your command, you will also have a tactical force of four F-22 fighter-bombers and two state-of-the-art choppers at your disposal. You're going to need all that fire power, though, as the drug barons have armed themselves to the teeth with all kinds of sophisticated weaponry.

All this, however, is just an excuse for a futuristic encounter with high-tech firepower and advanced tactical weapons, although your overall objective is to stop the drug barons and bring them to justice rather than wipe them out. Bah, we'll have none of that soppyness around here, thank you very much. A bit of death and destruction never hurt anyone, did it?! Erm, well maybe it did, but this is a computer game after all, so it's alright isn't it?!

Anyway. *A.T.A.C.* is full of the lush 3D polygons that we've all come to know and love from virtually every other Microprose flight sim. There are the usual external camera angles, weaponry inventories and lots and lots of keyboard controls to master. With the reputation that Microprose have amassed for top quality flight sims *A.T.A.C.* should turn out to be fun (if you like this type of thing, that is).



IMPRESSIONS

B17 FLYING FORTRESS
MICROPROSE

Microprose's second flight sim for '93 is the Amiga conversion of Vector Grafix brilliant PC game, *B17 Flying Fortress*. In case you're not familiar with the PC version, this Second World War game involves the player in mounting daylight raids on occupied Europe from American airbases in Eastern England.

Taking control of a B17, it's up to you to command the ten-man crew to the best of your abilities as well as joining up with other bombers on 25 strategic bombing and combat missions. It's possible to take control of a computer-controlled crewman at any time during the course of a mission, with an auto-pilot kicking in if you leave the flight controls.

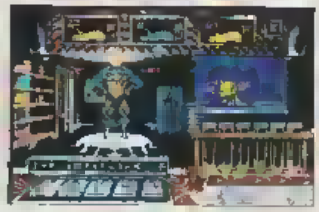
Hopefully, there will also be a special AGA version which will take advantage of the 68020 chip to make everything run that much more smoothly than a normal Amiga. The graphics will also match those of the PC version exactly, due to the increased number of colours on screen which the AGA chipset affords.

You'll be able to take to the skies in *B17 Flying Fortress* in the Spring of next year.

COMBAT AIR PATROL
PSYGNOSIS

With over one million square miles of playing area, *Combat Air Patrol* is certainly a vast game as you pilot either an F14 or F18 in the midst of the Gulf War. Yep. Psygnosis have leapt onto the already full bandwagon to release yet another flight sim based in and around the Gulf region during the recent conflict. A 1Mb game, *CAP* lets you choose between taking part in a full campaign, which involves commanding both air and ground forces, or flying individual missions one at a time. Featuring multiple camera angles and a special flypast view, the game also includes day and night scenarios and customisable squadron formations. Psygnosis are also looking to include a serial link option between Amigas, so you'll be able to fly in formation with a friend and help each other out during missions.

The short demo we've had in the office is already running very fast, although it's hoped the final version will be faster still. The plane's animation is incredibly detailed and it's even possible to see the rear ailerons, arrester hooks and undercarriage being lowered and retracted. A 1Mb game, *CAP* will be winging its way onto the Amiga next February.



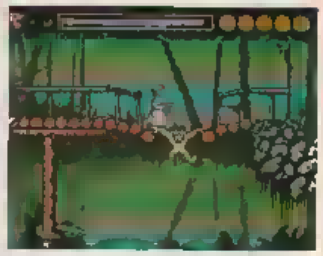
SUPERHERO
PSYGNOSIS

With a plot that bares an uncanny similarity with Dark Horse's Next Men comic book, *Superhero* revolves around a secret Government research project gone wrong. In an attempt to genetically construct the ultimate human super-soldier, the top boffos at the U.S. R&D labs unwittingly unleash Apex, a malevolent super-being that is evil personified.

In an attempt to cut short his dastardly doings, and end Apex's evil philandering once and for all, another team of eggheads set out to engineer another super-being to give the rogue muscle-head a serious kicking. This is where you, the player, come in. The game starts in the superhero construction lab where you can construct the ultimate warrior. The options available are incredible, and virtually any known superhero can be put together from the array of limbs, lycra jump suits, capes and boots that are placed at your disposal. As well as these aesthetics, there's also the chance to dictate your hero's dexterity, strength, endurance and special powers.

Once you're happy with your creation it's into the main game. In case you hadn't guessed, *Superhero* is a platform beat'em up set over a staggering 1600 screens which pits you against the massed hordes of evil under the renegade Apex's control. Psygnosis are planning to release *Superhero* sometime in February – so watch for this one next Christmas!

SLEEP-WALKER
OCEAN

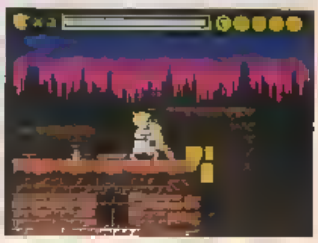


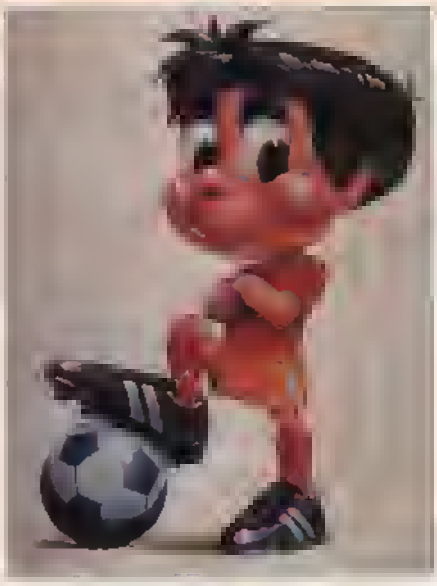
This one has appeared in these pages before, but as it's been through a radical remix for these Comic Relief people we thought that you'd like an update.

SleepWalker, to which Ocean Software is currently adding the finishing touches, gives gamers the chance to do a good deed, and enjoy themselves. An average of £5 per game sold will go to Comic Relief, amounting to a total of £500,000 for the charity, Ocean hopes. Sponsorship forms will also be included with the game, in which players guide Rover the dog as he keeps his master from harm during his night-time wanderings through all manner of dangers. Sprites in the game will resemble well known comedy characters. They include a lollipop lady who looks like housewife-mega-star Dame Edna Everage, a nightclub bouncer with the looks (and manners) of Hale and Pace's 'The Managemant' and a giant stamping foot – familiar to Monty Python fans.

It's due for release in January, and it's looking good! The parallax scrolling background really enhances the gameplay, whilst Rover is animated with close attention to cartoon convention. Goggle-eyed double takes, remaining suspended in mid-air and not falling until he realises it, being squashed flat by heavy objects – Rover does all this and more. If the sleeper awakens he'll get a nasty shock – and lose a life.

The six levels are matched by an equal number of bonus levels. These are accessed by collecting the letters of the word 'COMIC', suspended on red noses secreted about the screens. If the finished version proves as enjoyable as it promises to be, it's likely to make you an insomniac!





SOCCER KID

Zool and Putty are has-beens as the latest platform star sprints onto the Amiga. Dan Slingsby dribbled his way up to Rotherham to take a look at a unique soccer-cum-platform game that's set to redefine the genre.

FOOTBALL CRAZY

Best known for their Man United kickabouts, Rotherham-based Krisalis Software are about to change all that with the release of *Soccer Kid*, a game which seeks to combine the arcade playability of a footy sim with a platform game. Based around the 1994 World Cup, the new multi-level kick'n'jump game involves a romp around the world as the impish young star attempts to collect six pieces of the missing World Cup and thus save the competition from disaster.

When Krisalis' supremo, Tony Kavanah, announced plans for the new game at the beginning of the year, industry insiders had a bit of a snigger at his expense. Now, the tables have most definitely been turned, as the game is creating considerable interest both in the computer press and from the big console giants. The seemingly unplayable idea has metamorphosised into what is likely to be one of the top ten games of '93.

Work began on *Soccer Kid* back in February 1992 with the game's engine being put together by Krisalis' chief programmer, Pete Harrap, which was then handed over to Nigel Little to design and construct each of the six levels. It's not been a one-man show, though, by any means, as in-house musician, Matt Furniss and graphics man, Neil Adamson, have had an equal share in the game's overall design and playability. It's difficult to say who has done exactly what as the trio are constantly updating their ideas and introducing new twists and turns at every opportunity.

SILKY SMOOTH

The result is a silky smooth platform romp with an amazing number of trick shots available to the tiny star of the game, as he seeks to negotiate platform-packed screens in his efforts to retrieve the missing cup pieces. The football-mad hero has a ball constantly at his feet and with this he can clobber any approaching nasties as well as pick up some of the many in-game bonuses lying around each level. If the ball is kicked too far, it will slowly roll back to the kid, so it's difficult to ever lose possession. There are already more than fifteen shots available to the round hero, with the little guy able to lob the ball straight up into the air, perform an overhead bicycle shot, and smash the ball off the screen with a power kick. He's also able to head the ball, either on the ground or in the air and balance or jump on the ball to reach otherwise inaccessible areas. The angle of the ball's flight can also be altered by tugging on the joystick in the required direction.

A sign of a good platform game is one with many hidden stages to find and explore as well as lots of rewards and points to collect along the way. *Soccer Kid* certainly has plenty of these!

The control of the ball, more than anything else, is the key to the game's playability. Surprisingly, the control system was one of the easiest things to implement. "That was relatively easy – most of the hard work had been done by Pete Harrap although we've added numerous

The many hours of work that have gone into *Soccer Kid* have resulted in some lush graphics.

It's fun, it's console-like and it's coming to an Amiga near you soon. Keep watching these pages.

other kicks as the game's gone on. The really hard part has been in the game's overall design, making sure each level is suitably different from the preceding one, and introducing different skills for each one,' mentions Matt.

To help people become accustomed to the ingenious control system, there's going to be a trainer option at the beginning of the game. At the moment this consists of a number of animated sequences showing how to pull off each shot, but in the finished version there will be a special level set in the eponymous hero's backyard where he'll have to negotiate an obstacle course and learn all the necessary skills as he progresses through it.

WORLD CUP

The main game will consist of six levels, each one divided up into three stages, although the team want to add even more if possible. Each level is set in a particular country and each stage has a particular theme relevant to the country within which it is set. For instance, the USA is made up of a beach stage as well as wild west and city sections, whereas the Japanese level involves a mad dash along the roof of a bullet train, a kick around a computer factory and a squishy journey through a rice field section. Other countries covered include the UK, where the game begins, Brazil, Russia and Italy.

There's also going to be the usual end of level guardians, although each one will be tailored to reflect a particular level's theme, i.e. you'll come across a huge American footballer in the U.S. section, a Sumo Wrestler at the end of the Japanese level and even a Pavarotti look-a-like makes a guest appearance at the end of the Italian level. After completing the UK level, most of the other stages can be accessed immediately, except for the USA level and the final encounter with the Alien Prankster, a huge end-of-game nasty who's responsible for nicking the trophy in the first place.

To make things even trickier, there'll be at least a couple of ways to complete most levels, and lots of bonus stages included in the final game. These will be triggered by collecting eleven football player's cards, scattered around each level, some of which will be hidden in underground rooms and others stashed away in inaccessible corners and hard to reach platforms.

PLAYING FIELD

Soccer Kid is going to be a 1Mb game, coming on at least two or three disks. Using a dual playfield mode, eight colours have been used in the foreground and an additional eight for the background. The use of copper effects for the sky further extends the number of colours on screen at any given time and makes the game look even more console-orientated. Running at a rate of 50 frames a second, it looks as if *Soccer Kid* will be as fast as anything in the arcades with huge 64x64 enemy sprites patrolling each level. And, for all you new A1200 nerds, there's also going to be a special version of the game especially written for your machine.

The game's still not due for release until Easter next year (1993), but things already look fantastic. It's set to appear on lots of different formats, but the Amiga version will be the first to hit the streets. Forget *Parasol Stars*, don't bother with the *Addams Family* chuck your copy of *Fire and Ice* away – *Soccer Kid* is set to redefine the platform genre when it's finally released. Watch out for it.

TEAM TACTICS

The three-man team working on *Soccer Kid* have a varied track record and, such is their determination to make the game the definitive platformer available for the Amiga, that they often work late into the morning without any sort of break (the fools!).

MATT FURNISS

Matt is the musical maestro of the team and has already provided the sound effects and in-game tunes for a huge number of games including US Gold's *Outrun Europa* conversion, Cytrex from Psygnosis, and Krisalis' own recent release *Sabre Team*. Still only 19, Matt's also produced a rave version of Rainbow amongst many other such tracks.

NIGEL LITTLE

Nigel is the programming talent behind ice hockey game, *Face Off*, but we're not going to hold that against him. He's also done numerous Atari conversions of games such as *SWIV*, *Nebulus* and *Lotus 2*. During his 2½ years of commercial coding experience. And just to show you how easy it is to break into the rough and tumble of commercial games programming, Nige got his lucky start by replying to an ad in his local paper!

NEIL ADAMSON

The graphics for *Soccer Kid* have been put together by Neil Adamson, here being incredibly sad modelling a Rotherham United football shirt. Geezer. League here we came. eh Neil?! Starting off working on a Dizzy game for Codemasters, Neil soon saw the errors of his ways and joined Krisalis full time to work on a variety of in house games.

PETE HARRAP

Pete is the chief coder at Krisalis and the guy responsible for *Soccer Kid's* game engine, the graphic system, map editor and scrolling. As well as providing the rudimentary elements of the jigsaw for the rest of the team to piece together, he keeps in close touch as to how the game is developing and steps in if things look like they're going disastrously wrong (which they aren't, as he has it).

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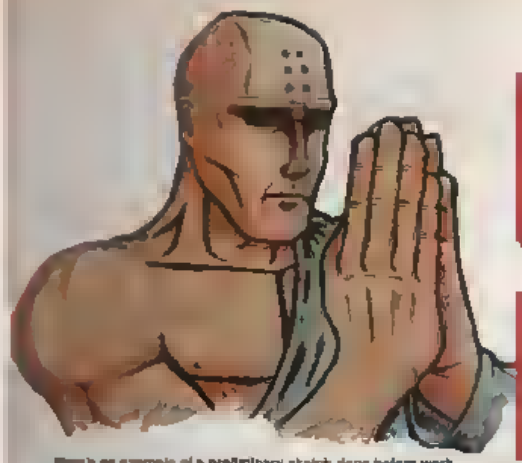
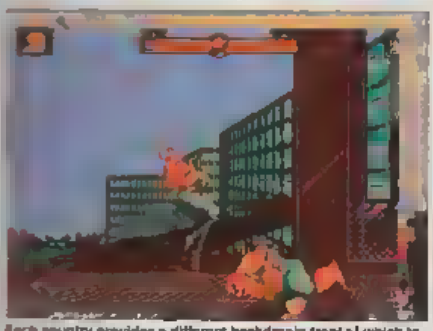


BODY BLOWS

Here's an example of a preliminary sketch done before work started on the computer-aided design of the game



Each country provides a different backdropin front of which to fight your opponent.

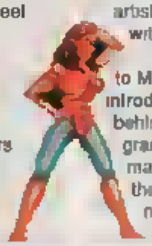
While *Street Fighter 2* smashes its way onto the Amiga, Team 17 is secretly preparing its own stunning beat 'em up. Dan 'Biffo' Slingsby gets punch drunk with the programmers.

COMING TO BLOWS

You've got to admire Team 17. They really have got a latterday Midas touch as their last three releases have shot straight to number one on the software charts. And it's not surprising when you consider the quality of *Alien Breed*, *Project X* and the recently-released *Assassin*.

Never ones to rest on past successes, though, the Wakefield-based games publisher has already started work on no less than six titles for release during the first half of next year. Of these, by far the most promising has to be *Body Blows*, a game that head honcho, Martyn Brown, is already billing as the definitive Amiga beat 'em up.

To be honest, there really isn't a lot of competition to begin with. To my mind, there's only ever been one decent beat 'em up on the Amiga – Archer Maclean's excellent *IK+* – and that's almost five years old now! I don't want to rubbish a game before I've even seen it, but I really doubt that *Street Fighter 2* is going to set the world on fire or even create a little dense smoke come to that! [STOP PRESS – Okay, I was wrong, we've just had the final version of *Street Fighter 2* in the offices and it's a brilliant conversion and almost certainly the best beat 'em up on the Amiga I've ever played – Repentant Ed]



BODY SLAMMING

Body Blows certainly looks the business if nothing else. Work started on the game almost six months ago, and most of the graphics have already been completed, barring any last minute changes. Although there's certainly nothing like the much-touted '223 unique frames of animation per character' that have reportedly been incorporated into the Amiga version of *Street Fighter 2*, this is because the creative duo behind *BB* have given the game's playability utmost priority. Even so, everything about the game's graphics and animation oozes class thanks to the inventive Japanese-inspired artwork of Danny Burke, *BB*'s artist and game's designer who also came up with the initial inspiration.

After sending some preliminary sketches to Martyn Brown at Team 17, Danny was then introduced to Junior McMillan, the coding brains behind the game and veteran TRS 80 programmer(!). From there, it was simply a matter of exchanging ideas and working out the finer details such as memory allocation, number of combatants, sprite size and running speed.

Each character will have a range of special moves at their disposal, and these will be exclusive to particular characters.

THOSE SPECIAL MOVES IN FULL

Each character is capable of a number of standard kicks and punches, but when a special joystick combination is used, each one also possesses a number of special moves unique to that character.

- Dan and Nik are both capable of pulling off a super spinning kick, as well as shooting off a ball of energy at their opponents.
- Lu-Ray, the Buddhist Monk, can flip his body right over, causing anything or anyone in the immediate vicinity to be sent flying.
- Junior, the Thai-Boxing expert, has a super speed punch capable of power-driving the other player clean off the screen.
- The lone woman of the group, Maria, has the capability to transform herself into a spinning whirlwind ach shoot out lethal boomerangs at enemy fighters.
- Cossack, a Russian soldier, can spin himself into the ground and re-emerge anywhere on the screen to confuse his enemies. This will be purely random in the finished game.
- American Wrestler, Doug, has a bear-like body crush as well as the capacity to cause shockwaves to blast across the screen.
- The stiff of the bunch is Mike, a business man. Push him too far, though, and he's capable of spinning across the screen wreaking havoc as he goes.
- Yil-U is a specialist kung-fu fighter who can pull off huge jumps to get out of trouble and he is also capable of fading in and out of focus (like the ropin effect in Battle Sensatron), so is incredibly difficult to pin down.

That's not all the characters' moves by a long shot, just the ones that Team 17 felt like telling me after a few pints in the local boozer – so expect many more in the finished game.

Is it just a coincidence that two of the characters are called Dan and Nik? We could be on for a special challenge match between our Editor and Tech Ed because of this when the game's released!

Ooh-er, this brings most to the eyes. Even a highly trained Russian gymnast of twenty years standing couldn't pull this one off without losing their sense of humour.

To be fair to the team, *Street Fighter 2* has not been that much of an inspiration for the game. Work started months before the SNES version of the coin-op appeared over here and neither have played the arcade machine much. Instead, Danny gives the nod to the Neo Geo's *Fatal Fury* game as providing the initial impetus. 'If you haven't played *Fatal Fury* on the Neo Geo, then you're missing a treat. There's certainly been nothing like it on the Amiga, that's for sure. It definitely beats *Street Fighter 2* hands down. It's so much faster and much more action orientated than the Capcom coin-op,' drools the London-based artist – well, he had had a couple of shandies, after all!

SPRITE FIGHT

In order to cram in as much as possible, the team have kept the number of on screen colours down to 16, although the frame rate is an impressive 25 per second and the sprites are much bigger than the Amiga version of *Street Fighter2*. The play area will also cover the entire screen, too, except for a small status bar at the very top.

There are plans to include a total of 11 characters in the game, ranging from Ken and Ryn-clones through to Japanese Ninjas, American Wrestlers and a Buddhist Monk. In tournament mode it'll be possible to choose any of these characters except the mystery eleventh character (see Terminator box on!). Up to 8 players will be able to take part with rounds set at one, three, five or seven. In the normal arcade game, it will be possible to chose from one of the four main characters – Dan and Nick, a pair of kung-fu/karate experts, Lo-Ray the previously mentioned Buddhist Monk and Junior, a Thai boxer with a lethal body kick. From there, each round is set in a different global location (sound familiar, by any chance?) with each character pitted against the remaining fighters in turn.

Surprisingly there's no character vs. character mode, which might disappoint *Street Fighter* aficionados but, as Martin Brown explained, 'It's all very well having such options, but at the end of the day it's playability that counts above everything else. If we were to have included a character vs. character mode and other such gimmicks, then we would have had to have made space savings somewhere else and, ultimately, we may have had to slow the game down. As it stands, *BB* is much faster than any previous Amiga beat 'em up I've seen – guaranteed!'

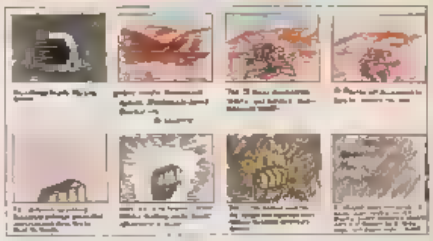
UNDER CONTROL

At the time of writing the control method hasn't been finalised. Obviously, with just one fire button on the majority of joysticks, the team have been fairly limited in what they can achieve. The power of punches, kicks and throws will be determined by the proximity of the characters to each other and the various special moves will be triggered by a combination of joystick movements, button presses and good ol' joystick waggling. Music for the game will be typically arcade/console orientated and there will also be more than 100k of sampled speech included. These will be sampled from various kung fu movies as well as venons other sources, so every groan and moan will be as authentic sounding as they can be.

The game is scheduled for a late January/early February release and we'll have a full review soon. In the meantime, keep your eyes peeled for next month's coverdisk when we'll have an extra special playable demo of the game, so you can make your own mind up. Are we good to you, or what?!

YOU HAVE BEEN TERMINATED

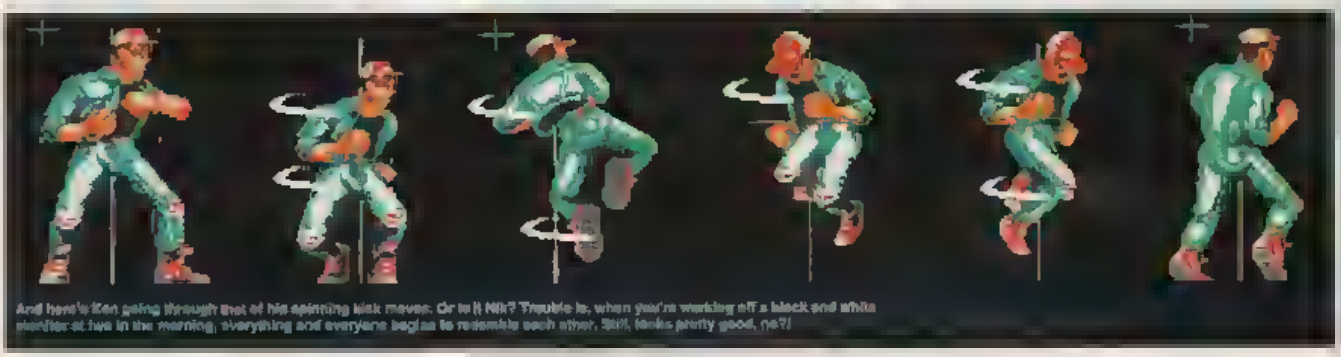
The eleventh and final fighter is, naturally, the toughest of the lot. And you're in for a treat if you get this far. I don't want to give too much away, but the character is a Terminator-style warrior who doesn't take kindly to being pushed about. At first he assumes a human guise but, once you've beaten him, his skin dissolves to reveal the robot fighter beneath and then all hell lets up. Danny and Junior are also toying with the idea of including yet another fighter in the game, and this one might resemble an Alien-type warrior. Now that would be something!



Here's one of the storyboard roughs the most used to present the game to prospective publishers.

Okay, so you're not going to get as many frames of animation per character as you get in Street Fighter 2, but looking at these Sprite bank shots, do you think it's really going to matter?

And here they are, the most motley collection of reprobates that ever graced an Amiga game.



And here's Ken going through one of his spinning kick moves. Or is it Nik? Trouble is, when you're working off a black and white monitor at two in the morning, everything and everyone begins to resemble each other. Still, looks pretty good, no?!

HISTORYLINE

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HISTORYLINE 1914-1918 is a strategy war game simulation set in the period of the first world war.

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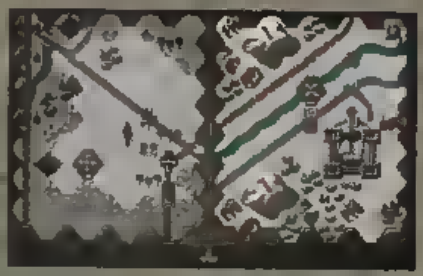

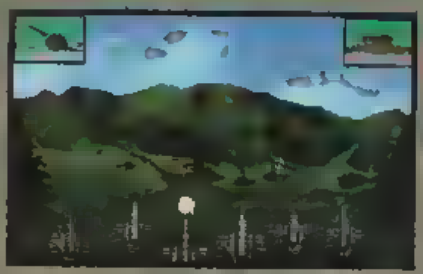

Screen shots show MS-DOS VGA version. MS-DOS version supports AdLib, Soundblaster, and VGA 256 colour mode graphics. Amiga version supports accelerator boards and 64 colour mode graphics.

Designed and developed by the same team who created Battle Isle.
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BATMAN RETURNS

Fred Grey, the guy in charge of the music and sound effects in *Batman Returns*, spent a couple of years away from the video games industry to work for the local waterboard. 'It did his head in, so he's back in music again,' explains programmer John Heap.

After watching the movie, chewing the bubblegum, reading the novel, ignoring the toy figures, wearing the T-shirt and buying the video, Rik Haynes eventually finds some time to play the game...

As Batman is always on screen, he has almost 200 frames of sprite animation but Catwoman isn't far off that figure. The Penguin is quite a small sprite but there's still a few frames of him, too

MERRY MERCHANDISING

Ker-blam! When you're looking out for merchandised goodies from a movie, there's simply nothing better than Batman. This dynamic duo of movies starring Michael Keaton as the Dark Knight, has made a whole mountain of money. Thing is, Konami's interpretation of *Batman Returns* has missed out on most of the hype.

The game was originally being developed by Rage Software, the team behind *Striker* and a string of Ocean games. Now Denton Designs is reclining in the hotseat after Rage had to give up the project due to other commitments. Was the takeover difficult? 'No, they're just down the road,' responds programmer John Heap. 'Some of the people at Rage Software have actually worked with us before.'

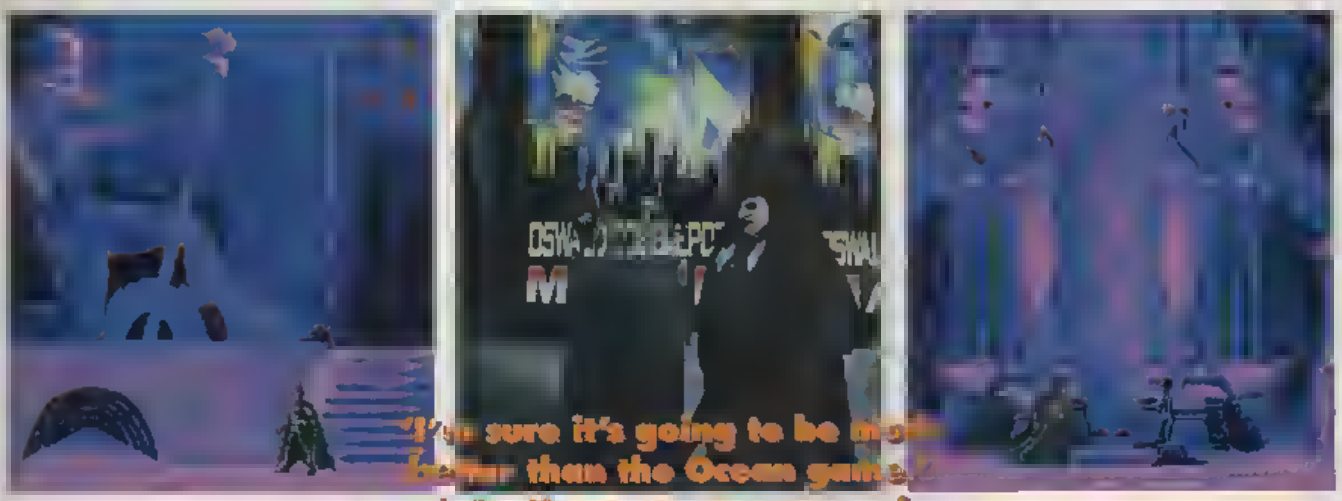
Formed in 1984, after the demise of Imagine, one of the first British software houses, Denton Designs is best known for *Shadowfire*, *Mutants* and *Frankie Goes to Hollywood* on the C64 (with *Batman Returns* also due for release on this veteran Commodore machine). More recently, Denton Designs has produced *World Class Rugby*, *Krusty's Super Funhouse* and *Wreckers* for Audiogenic and Acclaim.

THE DIRECT APPROACH

Heap confirms the latest project is loosely based around certain scenes from Batman Returns but he believes the game will stand up in its own right. The team is trying to recreate the dark mood of the film while transforming Batman Returns into a last beat 'em up. It's a sort of *Street Fighter 2* with groovy Batarangs, Gothic architecture and, of course, the completely dreamy Catwoman.

'I quite enjoyed the movie,' says Heap. 'It's a fun action movie that lends itself well to a computer game. A fortune was spent on the special effects but the plot wasn't too hot.'

Pulling a typical game-of-the-movie stroke, Rage Software wanted to incorporate a few 'puzzle sections' similar to the ones from *Robocop* and *Terminator 2*. For instance, players had to reconnect the wires of the Batmobile before they squashed a helpless



"I'm sure it's going to be much better than the Ocean game."
John Heap, programmer of Batman Returns

old lady. Thankfully, these invidious flummings have been removed to improve the flow and immediacy of the game. Heap adds: 'We thought they would slow the action down. Emphasis will be placed on the number and ferocity of adversaries.'

Unlike the first Batman game from Ocean, there's no chance to drive the sleek Batmobile. Instead, players take control of the Caped Crusader and dispatch a barrage of baddies before the final confrontation with The Penguin and his pesky pals.

BAT-TASTIC

Batman just wouldn't be Batman without a few neat gadgets stuck up his utility belt. In the game, he can call on the help of Batarangs (a kind of smart weapon that moves about the screen hitting Batman's opponents), Baldisks (hard metal tins bees that can be thrown horizontally or diagonally upwards and modified inflight by some effortouch) and Body Armour (makes Batman immune to attack for a limited amount of time). He also collects Bonus Bats for extra lives, strength power ups and bonus score tokens. Sadly, there's simply no sign of any shark-repellent Batspray. [That's the wrong Batman, stupid! – Ed.]

Anyway, things are shaping up fine and if the scrolling demo that I've seen is anything to go by, this could be one of the hot games for '93. Time and programming will tell. It's due for release in the Spring and CU Amiga will, of course, bring you a full review as soon as possible.

RIGHT SAID ALFRED

Prepare yourself for a dreadful disappointment! Alfred Batman's faithful butler, won't be in the game. There's no sign of Robin, either. Perhaps they'll appear with The Riddler in... erm, Batman Rides Again?

HOLY LEVELS, BATMAN!

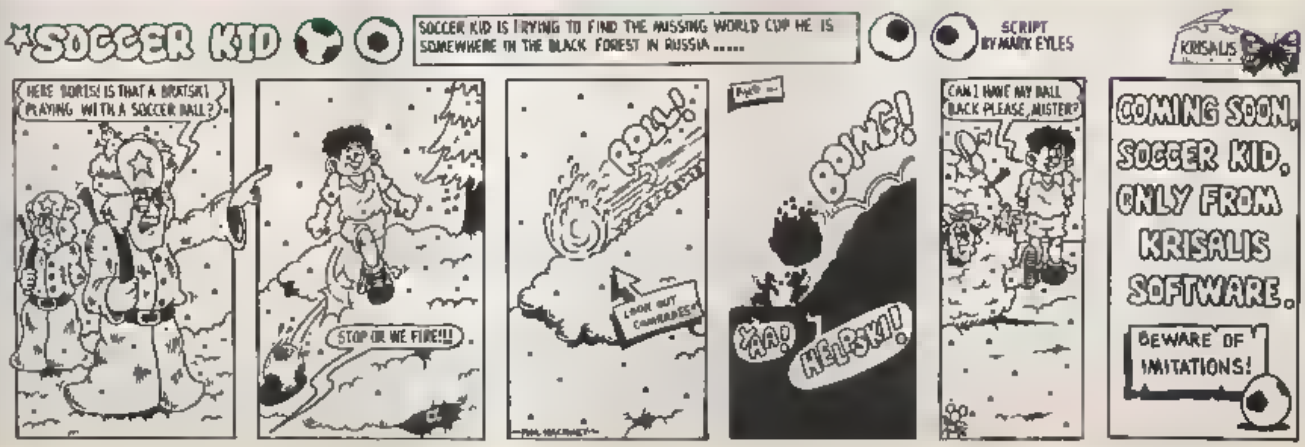
STAGE 1 - In full festive spirit, the voluptuous Ice Princess tries to light the Christmas tree in Gotham Plaza. Holy goosetreaders! The Red Triangle gang arrives to spoil the party. Batman must battle this hideous horde of circus criminals before rescuing Selina Kyle from the clutches of an evil clown. Once he's grabbed the grappling gun, Batman flings the curtains down on this foul felon.

STAGE 2 - There's broken windows, graffiti and the ominous fiery skyline. The Penguin is floating around on his helicopter, dropping bombs on Batman. Gotham's guardian must also avoid mechanical traps, exploding cash dispensers and Penguin's pet poodle. As Batman is hit, his strength is reduced. Luckily, power-up tokens are available to replenish his crime fighting capability.

STAGE 3 - The Cat contracts. The Cat on the rooftops of Gotham City. Watch out for the gargoyles, pillars and Batsignal in the sky above. The combat style will be very fluid and acrobatic, confirms Design. A platform level involving a lot of leaping and somersaulting from ledge to ledge. Batman fights off Catwoman but she always lands catlike on her feet on another ledge till she falls into a sandtrack.

STAGE 4 - Believing him to have kidnapped the Ice Princess, the police shoot at Batman as he dodges steam vents and flame-belching chimneys. The Dark Knight also encounters vampire bats, flying acrobats, The Penguin and Catwoman. If Batman has collected the Batwings token he will safely glide down to the ground.

STAGE 5 - Up against killer robot penguins armed with destructive missiles, Batman enters the Arctic World of The Penguin's lair. He can use ledges, vertical props, old rusting ladders, trampolines, springboards and trapezes to avoid the toxic water below. That feathered fink appears on his enormous yellow deck and attempts to bust Batman.



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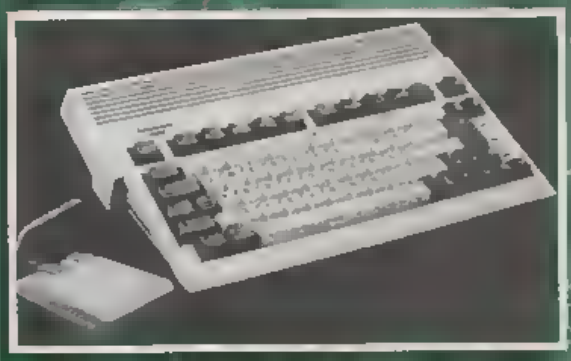

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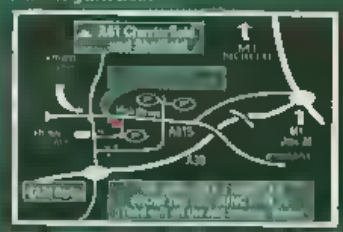

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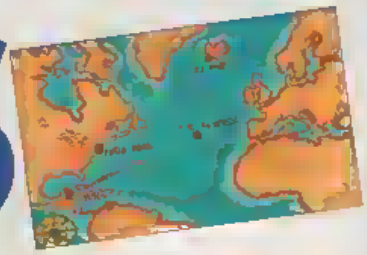
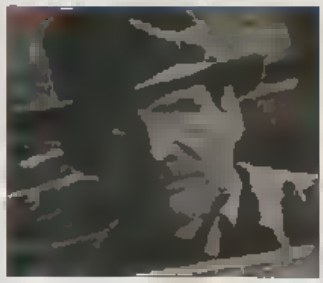
INDIANA JONES & THE FATE OF ATLANTIS

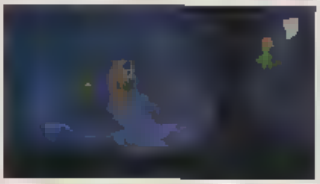




CU AMIGA SCREENSTAR

Pop up to the attic for a look around.Indy may find something useful up there.

On hearing the latest Indiana Jones movie had just been released on the computer screen, Tony Gill grabbed a box of popcorn and set off in search of the man in the battered fedora.



GLOBE SPANNING

It's just possible that Harrison Ford has blown the opportunity to star in the greatest Indiana Jones movie that hes never been made. Lucasfilms has taken the now familiar ingredients of the Indy sagas and woven them into a top-notch adventure game which spans the globe. Nazi agents are hot on the trail of an extraordinary substance called Orichalcum, which could help Hitler's scientists create a Super Bomb and thus decide the outcome of the war. The clues point to the lost city of Atlantis and the only thing that stands between them and world domination is our laconic hero.

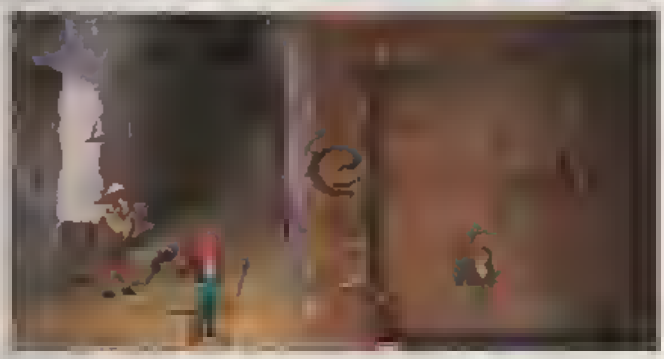
It's that old Greek philosopher Plato that we have to blame for the whole business. His tales of a mighty civilisation which used Orichalcum to power huge machines, and even fuel flying craft, have sent Nazi spies sniffing around ancient burial tombs in search of Plato's missing filofax. The bad guys are convinced that Plato was not just a crazy Greek Kebab seller with an interest in fairy stories, he really did have the goods on an ancient power source and its location is hidden in his old papers. But where is Plato's old manuscript now? Could the writings pin-point the spot where Atlantis stood and perhaps lead to a hoard of the vital Orichalcum? It seems that despite all the splendour and power which the ancients possessed, they were unable to save their city when the sea rose up and drowned its inhabitants. However, Indy suspects that although Plato was a dab hand at essay writing, his mathematics left a lot to be desired and in fact the calculations that placed the city in the middle of the Atlantic were wrong. If Indy's theory is correct the submerged city is in the warm waters of the Mediterranean where anyone who isn't afraid of hitching a ride in a German U Boat could prove the point.

But we are getting ahead of ourselves. Before we can go skinny-dipping in the Med we have to visit Iceland, The Azores, South America, France and the Sahara.

The college basement looks like the place to find useful objects, and it's also got a slippery chute leading to the floor above. Getting down the chute is easy. The trick is to get up again!

Somewhere in this Arab shop there is sure to be something that's worth taking home as a souvenir, but what is it? He's got everything from a genuine piece of the real Cross to the latest Zippo lighter, so there must be a bargain that's worth haggling over.

Getting from one side of a jungle crevasse to the other might seem to have an obvious answer, but look again. That large green vine wrapped around the tree trunk is breathing! If there is one thing that Indy can't stand it's snakes, so think again



The ancient Aztecs were as sneaky as the Egyptians when it came to hiding secret doorways in the burial pyramids. You just know there has got to be a way through this rock wall but the solution will take a bit of thinking about.

Desert. I trust you have been saving your Air Miles tokens?

The Fate of Atlantis has all the ingredients for the makings of a mega adventure film which would top everything we have seen so far. We may never see the movie but by combining the exciting storyline with an easy to use control system, we do have a great game. As well as exercising your trusty bullwhip, you will be called upon to steer a camel, drive a jeep, pilot a submarine and fly an air balloon. (You certainly get your money's worth when Indy is in the driving seat.) Don't worry if you are not a ten of nimble fingered action, for these excursions into arcade action are fairly simple and won't cause too much pain.

PICK YOUR FATE

Do you hate arcade action mixed in with your adventure, or does the addition of a punch up add spice to your feast? Are you searching for a single minded challenge, or would you welcome a partner who can offer useful suggestions when things get tricky? Whatever your decision is, this package is just right for you because it has all options in the one game.

After battling your way through the initial stages you will come to the point where you may decide how you wish to play the remainder of the game. You may decide to take the Fists path, which enables you to let your brawn rather than your brain take the strain. With this option you needn't waste time wondering which cunning option will get you out of a tricky situation, you simply opt to 'bop' anyone who gets in your way. In this case Indy will deliver uppercuts and haymakers at your command, and providing your sense of timing is right you can beat a path to success.

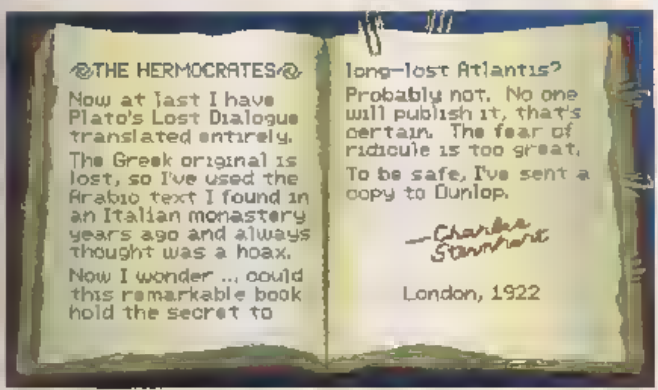
Alternatively, you can choose the Team path which lets the lovely Sophie lay along and lend her womanly wiles and helpful suggestions when things get tough. (That girl could charm the pants off Himler!) In this case awkward customers tend to be more helpful than they ordinarily would be. In addition, when every way you turn seems to lead to a dead end, and you've even forgotten what you were looking for in the first place, your beautiful assistant can sometimes come up with an idea which will put you back on the right track.

Finally, for those amongst you who enjoy doing things the hard way the game offers the Wits path. In this case you are on your own and the game will 'take no prisoners'! Steely determination and the will to succeed are needed here but no doubt you're

NEVER MIND THE CONTENTS, LOOK AT THE BOX!

It is possible for a software company to buy a big movie license and produce an 'Empty Box' game which will make big money. An Empty Box game is one which the public will buy, and not even care if there is little or nothing inside it. Remember the Teenage Mutant Turtles game? The reviewers panned it and said it was rubbish, but it still made the number one spot in the polls and the kids fought to get their hands on a copy. Software houses know that if they produce a game with Bart Simpson or Batman on the cover they have a licence to print money. There seems to be a never ending queue of punters who will spend their cash on anything connected with their personal passion. (I believe there is a fortune waiting to be picked up by the team who get the rights to produce a Star Trek Pot Noodle!)

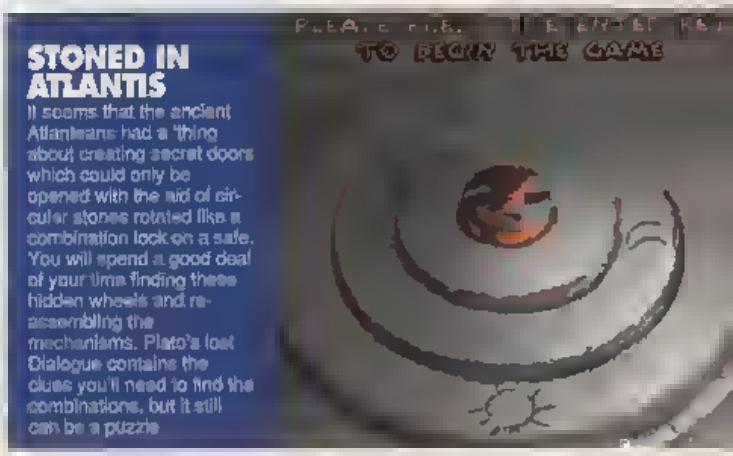
Knowing that you can fool 'some of the public, all of the time', it is all the more credit to Lucasfilm that it has gone to such extra-ordinary lengths to produce a game which is worthy of the Indiana name. Why does it bother to do it? It's simply because it is smart. It knows that sooner or later you will start linking the name Lucasfilm with quality and you will choose the box with that name on it – rather than the box with the picture of the latest comic hero which doesn't make any noise when you rattle it!



The Greek philosopher Plato wrote many strange tales in his secret notebook. He did this to record for posterity the secret location of Atlantis – and to give modern schoolboys a headache trying to translate it.

STONED IN ATLANTIS

It seems that the ancient Atlanteans had a 'thing' about creating secret doors which could only be opened with the aid of circular stones rotated like a combination lock on a safe. You will spend a good deal of your time finding these hidden wheels and re-assembling the mechanisms. Plato's lost Dialogue contains the clues you'll need to find the combinations, but it still can be a puzzle.



INDIANA -THE MOVIE

Three Indiana Jones adventures have made it to the big screen – Raiders of the Lost Ark, The Temple of Doom and The Last Crusade. The first film came about because the director Steven Spielberg had just made a financial turkey called 1941, which had flopped, and he wasn't sure what to do next. At this point his old friend George Lucas (who had created the Star Wars movie) approached him with a script he had written called Raiders of the Lost Ark. The film was made for 20 million dollars and went on to make 200 million dollars at the box office. Because of this success, Spielberg regained his confidence and decided to make a film he had dreamt about making for many years. The film was about a small alien who came to earth and was befriended by a boy. The rest, as they say, is history.

THE CAST

INDIANA JONES

College Lecturer on Ancient Civilisations and Exotic Antiquities. Expert with bullwhip, bare knuckles and the lightning one-liner. Brave, patriotic, but a sucker for a pretty face.

SOPHIA HAPGOOD

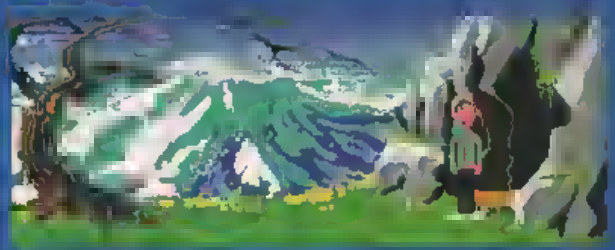
Is a pretty face! Sophia is also an archeologist who has gone commercial. Having assisted Indy on archaeological digs in the past, she now gives lectures on Atlantis to the general public, which she spices up by claiming she gets personal messages from a ghostly spirit guide. She owns a rare Atlantean necklace which she 'borrowed' from an ancient tomb. On occasions she can create wondrous effects with her necklace by placing a rare bead of Orichalcum into it.

DR. HANS UBERMANN

Chief Scientist in Hitler's Reich. Warped, evil genius who has big plans for the Orichalcum. While the German Army hopes to use the power to fuel their tanks, Ubermann has wilder dreams of building the ultimate Atomic bomb.

ADVENTURES ARE TOPS

There was a time when software houses couldn't give away adventure games, but times they are a-changing. There is big money to be made out of high quality graphic adventures and most publishers are keen to have a stake in the business. The Sierra Company ruled the rating for a few years with their highly successful *Quest* and *Leisure Suit Larry* series', but their popularity waned with Amiga owners as their games became targeted more at the growing PC market. The number one publisher in this field is now undoubtedly Lucasfilm who has a long list of prize-winning games to its credit: *Maniac Mansion*, *Indiana Jones and the Last Crusade*, *Zak McKracken*, *Monkey Island I* and *II* and *Loom*. All of these have been greeted with praise and plaudits from gameplayers. French and British software houses have also had success with their efforts. Delphine is the French software house who produced *Future Wars*, *Operation Stealth* and *Cruise for a Corpse* and saw each of them hit the top ten in Britain. Britain's own Horrorsoft Ltd. brought creepy terror with its distinctive offerings of *Personal Nightmare* and the *Elvira* games, plus its soon to be released *Wavworks*. Other British offerings include Core Design's *Curse of Enchantia*, and *Lure of the Temptress* from Revolution. The very latest contender who has thrown its considerable talent into the ring is Westwood Associates – the team which created the *Eye of the Beholder* games. Publishing through Virgin Games, Westwoods has released *Legend of Kyrandia* as the first of a series of graphical adventures and it has been receiving rave reviews from most magazines.



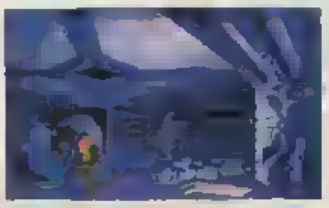
made of the right stuff.

Unlike other games which claim to have multiple gameplay built in, these options are truly different. Although the paths criss-cross each other at key stages, there are many occasions where you have completely different puzzles to solve. For this reason you really can play the game more than once and get a second helping of fun.

THE PLOT THICKENS

The game closely follows a storyline which could be lifted word for word from an Indiana Jones film. Opening in Indy's University, we find our hero searching for a small statuette amidst the old collections of artifacts stored in the attics. With this retrieved, we return to his office to display our find to the University Head and his visitor. No sooner does our mysterious visitor get his hands on the item than he reveals himself as a Nazi spy and makes off with his find. Realising that there is dirty work afoot, Indiana decides to make contact with an old friend, Sophie Hapwood, in New York who he suspects knows more about this business that she has admitted. Sophia convinces Indy that there just may be some truth in the old legend of Atlantis and the secret power source held within the weird mineral, Onchalcum. The couple decide that the best course of action is to search for the Lost Dialogue of Plato, which legend has it pin points the location of Atlantis. Finding the book means a flight to Greenland and then to an Aztec Temple in South America. Following the clues, the couple eventually arrive back at Indy's University where luck would have it, the book is in fact another item which has been stored along with all the junk from previous expeditions. The trail begins to heat up as Indy and Sophia head for the South of France where a French expert gives more information which sets them winging towards North Africa and a perilous trip across the desert in a hot air balloon. With their inventory of strange items growing ever larger, the next step is to find a lonely island in the centre of the Mediterranean where a secret entrance leads to a long forgotten series of caves containing old statues and a wondrous model of the lost city. At this point the Nazis begin to close in and Sophia is dragged away to a German submarine, which is preparing to dive to the very spot where Atlantis has submerged. Smuggling himself aboard, Indy hitches a lift to the bottom of the sea and into a world where wonders beyond imagination are to be found. Huge Atlantean machinery must be operated to control forces which still could destroy the world. Underwater

It is dark in the loft and there are so many strange objects to identify. Somewhere around here is an object of value, but how are you going to find it amongst all this junk?



A totem pole makes an ideal ladder when you need to get into the loft. The trick is to find out what you need to manoeuvre the unwieldy block of wood into the right position.

After spending so long searching for books in the library of his first adventure, you would think Indiana would have had his fill of literature, but here he is again searching for a best seller.

volcanos spout rivers of fire, which threaten hero and villain alike. Can Indy save himself, the girl and the world? You had better believe it!

All of these considerable options and 'splendiferous' graphics do have a 'downside'. For a start, the game fills up 11 disks. If you are an old campaigner of the Lucasfilms games who has already worn their spurs in the *Monkey Island* epics, then you'll know what you are letting yourself in for. When contemplating playing games such as these, a hard disk becomes a necessity rather than a luxury. It can be played from floppy, but things can get a little worrisome. A second important factor is that the game is pushing at the limits of the Amiga's graphic-handling capabilities, and there are a few occasions where the strain becomes very obvious.

INDY'S IQ TEST

As well as making life more interesting by providing multiple paths through the game, the writers decided to let you solve some puzzles with more than one solution. There are also some amusing features which have been added just for fun. You may overcome a puzzle using the obvious solution, or can stumble on a lucky alternative. The game awards you extra points for every nook and cranny you manage to shine the light of reasoning into, and these points are added together to give you an IQ rating. It is possible to bulldoze through the game and complete it, with all the finesse of a drunken elephant, or you can spend time experimenting with every situation until you pick up all the possible points which have been cleverly concealed there. Needless to say that if you cheese to fellow the path of the Fist, you'll not be giving the Indy Quotient software much work to do in keeping the score!

CONTROLS

Normally you will control Indy's movements and actions by means of the mouse pointer, but you can use cursor and keyboard controls if you wish. No typing is required to create a command line, you need only select the actions from the list of options below the main screen. If you point to an object in the main screen the game intelligently illuminates the likely command you'll want to use from the list of options available. Clicking the right mouse button instantly uses that option without you having to move the pointer off the main screen to select it. (That's what we call Ergonomics my dear Watson!)

CONCLUSION

Without doubt this is a brilliant graphic adventure. The setting of the difficulty level for the puzzles is just right for the person who likes the idea of playing an exciting adventure, but who doesn't want to be hassled by obscure puzzles. This is a huge game which sprawls over endless locations, all of which are beautifully illustrated. The designers have tried to cram in everything you could want in a game and in so doing have given the standard Amiga a huge task to cope with. If you can forgive the occasional lack of sparkling response from your computer as it struggles with the large animation sequences, then you'll be rewarded with a game that will keep a smile on your face for weeks.

buyers guide

release date:	Out Now
genre:	Adventure
from:	Lucas Films
controls:	M/K/J
numbers of disks:	11
number of players:	One
hard disk installable:	Yes
memory:	1Mb

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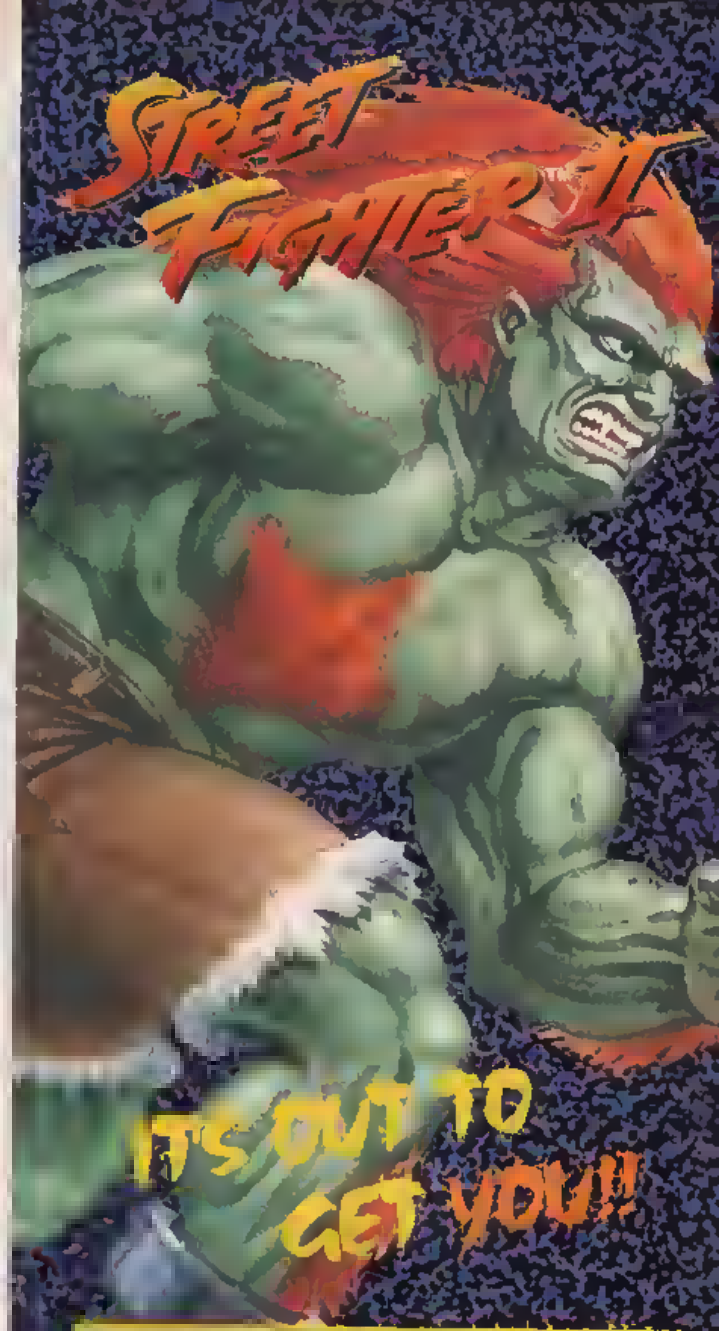
GRAPHICS	95%
SOUND	90%
LASTABILITY	85%
PLAYABILITY	90%

OVERALL 90%



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IBM PC screen shots

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tearaway THOMAS

Faster than a speeding pensioner, able to leap tall curbs in a single stride, Dan Slingsby dons his red lurex catsuit to review one of the fastest platform games ever to appear on the Amiga.

MONKEY BUSINESS

Easily carrying off the award for worst title of the year is this new offering from newly-formed Global Software. *Tearaway Thomas* is being touted as the fastest-moving game on the Amiga and a potential *Sonic* beater, but you'd never guess from the title – it sounds more like a children's bed time story than a state-of-the-art home computer game. Whoever came up with such an appalling name should be taken out and shot, as they obviously have no idea how to market a game at all. This is further evidenced by the gaudy and tasteless packaging the game comes in, which looks like it was put together by a chimpanzee and a set of crayons.

This is all a great pity, as the actual game itself is really rather good. So good, in fact, that I've been unable to stop playing it for the last couple of weeks. It's a platform game, pure and simple, with the emphasis on speed and reflexes. The graphics are cute and simple, the music irritatingly hummable, and the action non-stop. Forget the awful plot – some nonsense about a quest to find out who you are – and jump straight in to a 50-level romp complete with numerous nasties, bonus levels, special stages, hidden rooms and everything else you'd expect to find in a top notch platformer.

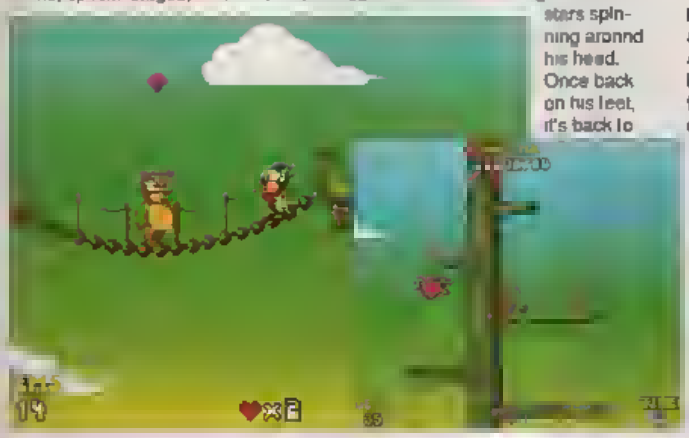
In all there are five worlds to complete, with each one split up into 10 levels. Each world has a particular theme. For instance, the first world is set in woodlands and is populated by marauding bears and big fat birds. Even a tweety-bird lookalike makes an appearance on one stage. Other worlds include a polar region, with polar bears kitted out in bobble hats, a horror world, a world made up of toys and the final future zone, with robotic nasties to take care of. The aim of each stage is to collect a set number of gems within a certain time limit. If you fail to pick up enough gems in time, you automatically lose one of the three lives you start the game with.

The woods are full of obstacles like this one. Just the thing to slow our hot footed friend down.

NASTIES ON STUN

Although there are plenty of nasties roaming each level, their only function is to stun you and thus lose you valuable time. Each encounter will cost you approximately one second as Thomas falls to the ground with stars spinning around his head. Once back on his feet, it's back to collecting the requisite number of gems. When this is achieved, an exit will open through which you have to escape before the time limit runs out. It's nice to see a platform game which doesn't rely on energy levels and which puts the emphasis on a race against the clock. This is much more fun and really makes for non stop action as you frantically search for the gems.

Just when you think you've explored every possible nook and cranny, and that last gem is nowhere insight, you'll stumble upon a secret room or cave which will be stuffed with extra gems or find a hidden transporter which will warp you to another stage packed full of goodies. At times things get incredibly manic, but never frustrating. Thomas is able to climb ropes, cause mini-earthquakes by jumping up and down in certain spots, and can generally dash around each level with amazing speed. I certainly haven't played a platform game on the Amiga which is as fast-paced as this one!



Thomas is a speedy little chap. Unfortunately, as the levels progress he has to grab more and more gems against a rapidly diminishing time limit.

CLOBBERIN' TIME

Of course, no game is perfect, and *Tearaway Thomas* is not without limit. Although the nasties can stun you into submission, there's very little you can do to them other than jump on their bonces for some extra points. This is all very well, but it would have been nice to have given them a taste of their own medicine, or even to have been able to club them off the screen all together. As it is, they merrily carry on their way, no matter how many times you crack them on the head. There's also a distinct lack of variety in the nasties. In the early stages there are only one or two different enemy sprites patrolling each level and, although things improve later on, it's a bit boring. A little more planning an originality would have helped things tremendously.

Considering this is David Henney and Nick Frampton's first Amiga game, they've certainly turned in a cracking job. The scrolling is silky smooth, the graphics palette suitably gaudy, and the speed of the main sprite amazingly quick. At times, as Thomas tumbles about the screen, it's hard to keep up with the pace of the action. Definitely a superior platformer and well worth the price.

buyers guide

release date	**Out now**
genre	**Platform**
team	**Head-on tech.**
controls	**Joystick**
numbers of disks	**1**
number of players	**1**
hard disk installable	**No**
memory	**512k**

GLOBAL SOFTWARE £25.99

'Hijinks in a superfast game against the clock'

GRAPHICS	82%
SOUND	79%
LASTABILITY	83%
PLAYABILITY	86%

OVERALL 84%

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UGH!

Before man invented the wheel he had a go at running a skyborne taxi service. Dan Slingsby catches a lift with a prehistoric high-flyer.

The last time I used a black cab it was obvious that evolution was something that had passed taxi drivers by.

Ugh! is essentially a prehistoric version of *Lunar Lander*. Man has invented a flying taxi, cobbled together from bamboo poles, overgrown leaves and sticky tape (I), and is busily eking out a living transporting the rest of his tribe around their high-rise cave system. The trouble is the wobbly 'copter suffers from incredibly bad inertia, so while you're busy pulling in one direction on the joystick it's still travelling in the direction you sent it previously and is slow to respond to any new commands.

The aim of each of the 70-odd levels is to guide your airborne ancestor around the many different cave systems, picking up tribal members and taking them to where they want to go. At first things are incredibly easy. For instance, level one merely requires you to pick up three tribesmen and take them to a different cave entrance. Later on, things become much more hectic, as the number of trips slowly rises and the number of obstacles increases. These include a flying pterodactyl which swoops in to knock you off course and a charging rhino who likes nothing better than tossing your human cargo into the watery pit at the bottom of the screen.

Landing the craft requires pinpoint accuracy – land too hard and both you and your passenger fly off the screen. All the trips are against the clock, too, and your fee for transporting each tribesmen dwindles away the longer you take to complete the journey. Each level consists of just one screen, but each one is suitably different to offer something new. Often, the cave entrances demand a steady hand to reach them as you have to guide your craft through a maze-like construction of cliff faces. There are three difficulty levels in the game and these relate to the number of hits your craft can take as well as the time you're given for completing each stage. If things are getting tight, each level also has a fruit bearing tree which, when hit by a stone, produces a number of energy fruits. Once picked up, these fruits extend the time limit, giving you vital seconds to complete the round.

Ugh! is a very well put together game, with smashing looking graphics, neat sound effects and some difficult if repetitive puzzles to solve. There's also a neat two player team mode where you have to work in tandem with another taxi service.

Unfortunately, *Ugh!* is a game built around one idea, and a very poor one at that. Players will soon become bored with the repetitive nature of the gameplay. There are few surprises in the game's later levels and the whole thing becomes very plodding after a while. Okay, so there are one or two hassles to take care of and the time limit offers a bit of a challenge, but merely transporting the assorted tribesmen and women from point A to point B and then back again is not my idea of fun. Not yours, I would hazard a guess. Definitely a case of try before you buy!

buyers guide	
release date:	Out Now
genre:	Arcade Puzzler
from:	Ego Software
controls:	Joystick
numbers of disks:	1
number of players:	1/2
hard disk installable:	No
memory:	512

GLOBAL SOFTWARE £25.99

"Superficial gloss cannot mask the poor gameplay"

GRAPHICS	84%
SOUND	60%
LASTABILITY	55%
PLAYABILITY	58%

OVERALL 58%

GOBLIINS

Those impish stars of the first *Gobliiins* game are back with some more devilish puzzles to solve. Dan Slingsby investigates.

The slapstick humour of the original *Goblins* game made for an enjoyable, if undemanding, little puzzler. The cartoon like animation and incidental humour worked a treat as you guided three small goblins over a series of 22 screens in search of a cure for their king's madness. Unfortunately, *Goblins 2* is a rather dull and frustrating sequel. Whereas the first game's puzzles were fun to solve, the new game is virtually unplayable as the puzzles are completely unfathomable and nearly always illogical.

For those of you who like to have a reason for joining in such malarkey here it is. The king's son has been kidnapped by the Demon King and two new goblins have been enlisted to ensure his safe return. Fingus is a serious sort of chap whereas Winkle's a bit of a joker and the comic interaction between the two is just as good as that of the first game. There are seven worlds to travel through, each made up of three or four screens, and each is jam-packed with an assortment of brain-straining puzzles and clues to solve. Each character is moved about the screen with a succession of mouse clicks on the required area and this is also how interaction between characters is carried out. There's also a new pull-down menu screen for swapping equipment and to access new screens. Rather than give the two new characters special skills such as object manipulation, strength or magic as in the first game, Fingus and Winkle are just as competent as each other. However, the twist here is that one of them will always be more adept at carrying out certain tasks than the other. Finding out which one is best suited for each task, though, is usually just down to trial and error.

Very few of the game's puzzles follow any sort of logic, and this can be incredibly frustrating. If I hadn't been given a player's guide to help me get onto some of the later levels, I'd probably still be tearing my hair out. There are a few on screen prompts that offer small clues about what to do, but they're just not enough. I mean, how was I to know that the chicken had to be hit over the head with a sausage and then tickled to death before it would produce the egg that I needed for later on in the game? With such pathetic logic, the game is reduced to a plodding exercise of trial and error. And they expect us to pay 30 quid for this? That's about the only laugh I got out of the entire game. Avoid.

buyers guide	
release date:	Out Now
genre:	Puzzler
from:	In House
controls:	Mouse
numbers of disks:	3
number of players:	1
hard disk installable:	No
memory:	1Mb

COCKTEL VISION £29.99

"Poor quality follow-up to the original tickler."

GRAPHICS	84%
SOUND	52%
LASTABILITY	41%
PLAYABILITY	30%

OVERALL 40%

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CU AMIGA JAN 93

Chun reels from one of Zangief's nastier punches. The USAF don't seem to mind much

He's down! One quick chop to the throat and Zangief falls while B the glory

TOP: If you manage to survive through a few fights you will be given the chance to demolish various oil drums and barrels. Wish did they ever do it to you!

Unlike most versions of the arcade game, *Streetfighter 2* Amiga lets you both play the same warrior.

Blanka is in trouble! After a particularly nasty knock, players roll u clutching their heads and praying for Anadin.

STREETFI

Tony Dillon finally gets a chance to show the world that he can dish out a good kicking as well as the next bloke.

IT'S PHENOMENAL

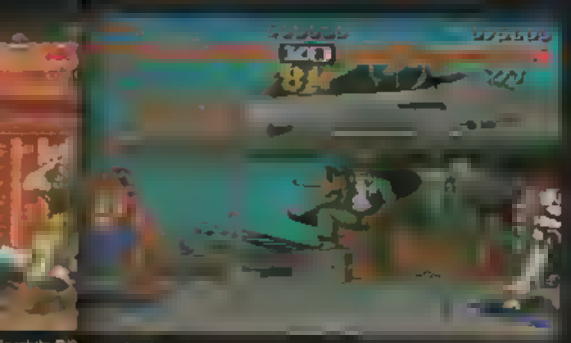
Everywhere you turn, you can't miss it. *Street Fighter 2* has become a phenomenon unto itself; not quite as big as *Mario*, but twice as exploited. The *Street Fighter 2* coin-op has already become a classic of the Nineties, with more than a little help from Nintendo's epuli-ous advertising campaign. It all seems a far cry from the days of the original coin-op, made famous by its gigantic, pressure-sensitive fire buttons that you literally had to pummel if you were going to make any indentation on your opponent's energy level.

SURPRISE ATTACK

But that was years ago, and now *Street Fighter 2* rules the arcades in a way that no other game has. Nintendo aren't complaining, as their SNES version has become the flagship title for their machine. There are even stories circulating of people being mugged as they take their newly bought carts home. Has a game ever caused such 'enthusiasm' – I think not. Now, after nine months of solid coding, the Amiga version is unveiled for all to see, and sat in a backroom of US Gold's plush Birmingham offices, I must admit to being pleasantly surprised. *Street Fighter 2* Amiga is as close to the arcade version as a 68000 with a single fire button is going to get.

In case you didn't already know, *SF2* places you in the middle of the hottest street competition ever. The best fighters from around the globe have been gathered to battle it out in a series of man-to-man style fucks against the clock to find out who exactly is the 'erdest geezer on the face of the planet. Eight persons (six male, one female and one thing) from locations as diverse as Japan and Brazil come together to fight it out – and all of them make the WWF wrestlers look like a bunch of ballet enthusiasts. Single player, you have to work your way through them all to take the title. Not that you can just walk in and take the title, of course. Once you have defeated the seven basic opponents, you have to fight the four big bosses. That is where things get really hard, if they weren't hard enough already. Alternatively, you could just stand to one side and let them all give you a kicking. Defeat the four bosses, and you've beaten the game, or have you?

Two player, the action really heats up. Needless to say, this is a very violent game, and there can be little as entertaining as knocking seven bells out of your friend/brother/sister/whoever. If you think that selecting different characters creates a disadvantage, then you'll be happy to know that the Character vs Character mode from the Championship Edition has been added (but accessed via a cheat mode) so you can both be Blanka.



Let battle commence! Note the obligatory 'Eye Balling' pose, where you stare at your opponent for a while before one of you gets the bottle to make the first move.

Chun Li summons up one of her special moves, and shows exactly what her high heels are capable of!

IGHTER 2

and spend many an hour rolling at each other.

BONUS BASHING

Don't worry, though. It's not all mindless fighting. There are a few bonus stages to fight your way through, too! These occur quite late on in the game (after the 7th fight, after the first boss and just before the last boss) and are based on the arcade version rather than the SNES. Your first challenge is to wreck a car in the shortest time possible. You're up against a time limit, and if you manage to turn a once fine family saloon into a pile of melting slag, you'll get yourself a handy bonus! To demolish it, you simply have to punch and kick the various parts (headlamps, bonnet, engine, windscreen, doors, etc.) until it collapses in on itself and the police drag you away for vandalism.

Next comes the bouncing barrels. You stand at the bottom of the screen while someone throws beer barrels from somewhere above the screen. The barrels fall onto a small platform above you. After that, they could fall in any direction – you can't tell. All you need to do is smash as many of them into pieces as quickly as possible. The problem here is that the barrels are actually filled with Mexican Jumping beans, so everytime the barrels bounce, they could bounce either way, just like the balls in *IK+* could change height. Should you be hit by a barrel, that's the end of this particular bonus stage.

Finally, you are confronted with three piles of oil barrels which, yes you guessed it, you have to smash to smithereens. However, every time you hit a barrel it sends out a flick of flame which incinerates you on the spot, so you have to move fast. Well, I didn't say it wasn't all mindless violence, did I?

To be honest, I kept away from the arcade machine for quite a while. I don't like hype, so I thought the only way to judge it fairly would be to play it once the hype had died down. Sticking in my coins, I assumed it was going to be 'just another beat'em up'. How wrong I was. If you haven't played it, and let's be honest, who hasn't played it at least once, then you won't know that this game has more to it than the repeatedly slab at the fire button while thrashing the joystick about and hope you get a hit on them first' variety, where your only advantage is the speed of your index finger. *SF2* involves the careful planning of moves, as well as the reactions to use them at the right moment. Going in headlong isn't going to win any battles, so save that for the pub.

SIX FINGERED FIGHTERS

Unfortunately, the original arcade version has six fire buttons. Three for punches and three for kicks. That, plus the fact that secret com-

CU AMIGA SCREENSTAR

A1200?

Many Amiga-owners are already pawning the family silver to get their hands on a new A1200. However, how many will experience that old sinking feeling when they find that their games collection won't work? *Street Fighter 2* is fully A1200 compatible, you'll be happy to know, but at the moment there are no firm plans to release an A1200 specific version. It might happen, we're told, but not until the middle of next year. Is it worth waiting for sumptuous 256-colour backdrops and the enhanced speed, we ask ourselves?

THE FIGHTERS

Eight computer opponents might not seem like much in these days of digital armageddon, but nowhere will you find a bunch of nuts as hard to crack as these. Here's the full run down of who you'll be taking on.

EDMOND HONDA

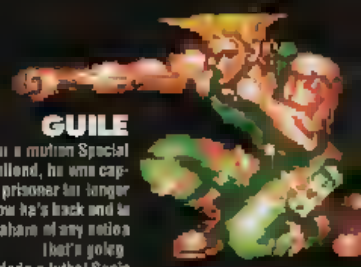
We've all seen Sumo wrestlers. Great gutsy blokes all (and that don't seem to do anything more daring than lean on people. Not Eddie. No a the meanest Sumo of them all, and knows how to use his 304 pound frame to his ultimate advantage. Favourite tactics include squashing, thrashing an, and trapping in small places then grinding into the dirt.

Through some torturous mental exercises, Edmond is able to channel the full impact of his body through the tag of his head so a Sumo head butt is something to be avoided – along with his amazing hundred hand slap.

GUILE

Guile is hacked off. After a mutton Special Forces mission in Thailand, he was captured, tortured and kept prisoner far longer than he could care for. Now he's back and is determined to take his share of any action that's going.

Guile's special moves include a lethal Sonic Boom, created by swinging his arms at Mach 2. If that doesn't grab you enough, then how about an energy barrier created by some seriously fast kicking or a back breaking body-drop throw if you get too close?

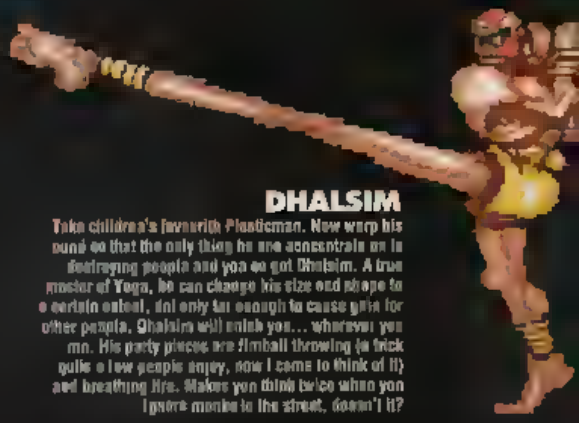


RYU

Ryu was once a simple farm boy. Now he's a simple killing machine. He was trained from a very early age by Master Shang Long. Dedication is one thing, but this guy has done more than happy enough to ding everything else in his life for the sake of combat. A fierce fighter, he hides a couple of mean moves up his sleeves, including fireballs and a sizzling hurricane kick, which uses him spinning at extremely high speed in the air. Three of these and you're on your hand. If that isn't enough, then how about the viscious Dragon Punch. Ryu practiced for years until he mastered this diving punch.

DHALSIM

Take children's favourite Plasticman. Now warp his mind so that the only thing he can concentrate on is destroying people and you've got Dhalsim. A true master of Yoga, he can change his size and shape to a certain extent, not only far enough to cause grief for other people, Dhalsim will make you... wherever you are. His party pieces are fireball throwing (a trick quite a few people enjoy, now I come to think of it) and breathing fire. Makes you think twice when you ignore monks in the street, doesn't it?



binations of these along with timed movements of the joystick, brought up special moves such as fireballs or an electric field made the Amiga version a tad different. Programmer Tony Bickley had to give some serious thought as to how to translate the controls to a single button joystick or even twin button joypads, such as a SEGA controller. At one point, Tony even considered bundling a special six-button joystick with the game, but found the costs involved too prohibitive. What he came up with instead is a game with slanderd beat 'em up controls, but which still gives the tactical feel of the original game. By thinking logically, USG have managed to come up with a way of using all 32 moves from a standard eight-way joystick and this is how it works:

While standing, without the fire button pressed, you have eight moves open to you, such as walking, jumping and crouching. Pressing fire then allows you to select from the first set of attacking move (four kicks, four punches). If you crouch you can select another eight attacking moves, as you can while in the air. 8 plus 8, plus 8, plus 8 makes 32!

On a two-button joypad, things get even easier. The eight way controller moves your character around in much the same way, only now one fire button controls the kicks and the other controls the punches. The big difference here is that now there are two versions of each kick and punch. Pushing the way the character is facing makes them attack with their leading limb, whereas pushing in the opposite direction makes them use their trailing limb. Easy, innit?

KARATE CHOP

Of course, you can't take a game as memory-hungry as *SF2* and fit it into an Amiga without some chopping, and the first thing to go were some of the special moves. In the arcade, each character had up to five secret moves. On the Amiga, each has only two. Thankfully, they are all documented in the manual, so you needn't spend half your life trying every combination you can think of.

As far as presentation goes, the game is almost flawless. Perhaps lacking some of the speed of the original in places, all in all, the game is as close as you could come. The sprites are massive, it must be said, and the pleasing thing about this game is, unlike other titles with similar sized sprites (*Sword Of Sodan*, for example), the animation is as fluid as you could want. Each character has an unbelievable 225 frames of animation! The sprites alone take up around 5Mb of memory! And that on top of the glorious 32 colour backdrops makes for a fairly stunning looking game. It doesn't look exactly like the arcade machine, though, but that's just because the Amiga can't generate the same sort of screen luminescance that arcade cabinets and consoles can.

A great deal of attention has been paid to the sound too. Not

SPECTRUM VERSION

For those of you old enough to remember the Spectrum, or indeed to have actually owned one, will be pleased to know that the Speccy version of *Street Fighter 2* is also looking rather good, given the limitations of the machine. Why am we mentioning this? Well, when we saw it up and running we all got a bit misty eyed and just had to tell you about it. You, we know, we're sad old fools when it comes down to it!

He may be a hardened marine with a mission, but that doesn't frighten Eddie Honda. One shove and he's down.

Nothing like a good kick in the teeth to even out the odds. Especially when your legs are as stretchy as Dhalsim.

CHUN LI

The only woman in the contest, and a woman with a mission, at that. Chun Li is here to track down a secret organisation called Shadaloo and if she has to kick a few butts on the way, well that's just dandy with her. A rather sexist touch this, but she apparently – and I take on responsibility for writing this – asks her looks to charm her opponents who, while underestimating her strength, are flattened in no time at all. High kicks aren't her only speciality either.

Lightning Kicks are as fast as their name suggests, and if you think you can take any more, then how about a couple of Whirlwind Kicks, where Chun Li spins like a top. From which point she'll attack is anybody's guess.

ZANGIEF

Zangief, the Russian with the moustache, loves his mum and his country. Applaudable attributes, wouldn't you say? The problem is, he hates everything else, and loves to use his wrestling skills as often as possible. If you've ever wanted to be spun dry, or would like to knock nails in with your head, then this is the guy to help you achieve your goal.

His favourite moves include the Spinning Clothesline, useful for avoiding fireballs and causing heavy amounts of damage to opponents, and the Spinning Pile Driver, only instead of using you as a jack hammer, he uses you as a giant drill bit. Ouch!

BLANKA

A feet five inches of pure muscle and fun this is one beast that'll never get the beauty! Born in Brazil, he has spent most of his life terrorising villagers by leaping off them from the jungle. Only recently did he step forward to challenge anyone who was asking for a fight.

After spending a large part of his life studying electric eels, Blanka can charge 1000 volts through his skin without blinking. While his opponent is reeling in shock he strikes back with his second special move, a rolling attack that forms part of a lethal game of bowling.

KEN

Ken's superhuman strength and athletic abilities are matched only by his ego, which is one considering he has become best mates with Kevin and Barry in the hardcore stakes.

As a former disciple of Sheng Long Ken can create Fireballs with minimum fuss, and can manage the odd Dragon Punch and Hurricane Kick. The only real difference is that Ken could have Ryu. Anytime. With both hands behind his back. Be on. Outside. Now.

surprising, really. If you think of the difference between hitting someone and hearing a slight pop and hitting someone and hearing a car door slammed. Just look at the Rocky films to see what I mean. Creative Materials obviously think that the arcade versions had just the right effects, as they've sampled all the sounds for the Amiga.

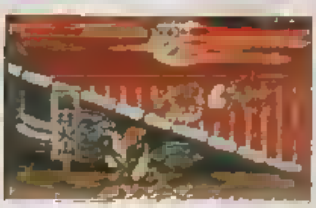
The game is fast. Perhaps not as speedy as the SNES, but then again your basic Amiga isn't built with the same graphic chipset as a SNES. It does, however, run a lot faster than the rolling demo on the cover of last month's issue, so don't be too put off.

But, after all this, the proof of the pudding is in the playing, and playing *Street Fighter 2* is immensely enjoyable, right from the word go. I have to admit, I was surprised, especially when you consider that Creative Materials were the team responsible for *Final Fight* which received a paltry 60%. The thought that has gone into the control really pays off when you pick the joystick up for the first time and find you can lay a pretty formidable offensive line, if not exactly the most tactical or defensive. *Street Fighter 2* is very playable, and genuinely does stand head and shoulders above any of its rivals. Naturally it'll take some time before you'll be able to use all the moves to their fullest advantage, but that's part of the fun.

AH SO!

If your SNES-owning friends have been driving you insane with jealousy, now's the time to strike back. OK, it isn't arcade perfect and the SNES version is. On the bottom line, though, it's a perfect example of what an Amiga beat 'em up should be, and an excellent conversion of that. Without a doubt the best beat 'em up to ever grace the Amiga, even better than the fabled *IK+*. Whether it will hold that position for long is uncertain, as rumours currently floating claim that an *IK+ 2* is on the way, although the same rumour states that Archer Maclean may not be involved. For now though, *Street Fighter 2* is the thumper to have. Pine the fact that it's half the cost of the console version, you can't really go wrong. Well done, US Gold.

A masterful throw by Ken, who will no doubt gloat about it in seedy bars later. By the way, don't try this move at home!



Let's face it, it can't be easy lifting and throwing something that large, but Guile manages it. Give the man a round of applause!

ARCADE VERSIONS

With the possible exception of *Space Invaders* and *Breakout*, none has there been so many variants of the same machine in the arcades of the world. At last count there are no less than 13 different *Street Fighter 2* games knocking about the place, including Street Fighter 2 Championship and Street Fighter 2' – 02 Rules, in which you can all two players against each other with the same character. Also, due to hackery, there are eight different SNES versions floating around, some of which allow you to jump that little bit higher, or let you do two dragon punches for the price of one.

Here the two players choose which bodies they're going to try to keep alive. The map at the top shows where the next battle will take place.

buyers guide

release date	Out Now
genre	Beat'em up
from	Creative Materials
controls	Joystick, Joypad, Keys
number of disks	8
number of players	2
hard disk installable	No
memory	1 meg

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SOUND	86%
LASTABILITY	82%
PLAYABILITY	87%

OVERALL 90%

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PHOENIX

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Our friendly, highly trained sales team will ensure that your order is dealt with efficiently and with the minimum of fuss.

At the time of placing your order we will advise you of anticipated delivery time and answer any other queries you may have regarding your purchase. All major credit cards accepted.

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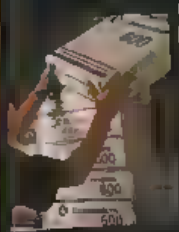


Using one of the countries leading courier services ensures that your goods arrive on time, intact and in the same condition they left our stock.

Welcome to Christmas '92

Welcome to our three page Christmas-Special which has all the products you need to make this a "Happy Amiga Christmas!"

Page one is devoted to 'Options', packs which are designed to take the headache out of your choice this Christmas. All year we have been gathering regular feedback from our customers on what they think are the essential items to be found in a pack. From this information we have assembled what we and the Amiga buying public believe to be the ultimate in packs at unquestionably the best prices.

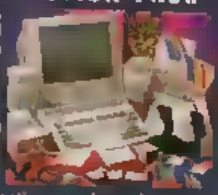
Make 'Options' your only option this Christmas!

James Millard
Managing Director

OPTION 1

ARCADE ACTION PACK

This Pack, built around the A600 1Mb machine, will provide you with everything you need to create your own in house' all-action arcade environment. Exploit the Amiga as the ultimate games machine!!!



WHAT YOU GET!

- A600 1Mb
- Phillips Monitor 8833 MkII
- 10 Capacity Disk Box
- 10 Phoenix Bulk Disks with Labels
- Two Joysticks (fully microswitched)
- Mouse-Joystick Switch
- Phoenix Stereo Hi Fi Sound Speakers
- ZOOL Software Pack (10 High Quality Games inc. ZOOL, pictured)
- 8mm Mouse Mat

NORMAL R.R.P. inc VAT.....

PHOENIX OPTION 1 £539.99

OPTION 2

HOME OFFICE

This pack is based round the A600 HD giving you all the advantages of an electronic office environment in the comfort of your own home. Alongside the A600 HD, Phoenix also provide you with a top selling 9 PIN dot matrix colour printer, a highly rated software package - rated 94% in Amiga Format - our own Phoenix Deluxe drive, and a full range of top quality accessories, making day to day household management easy!!

WHAT YOU GET!

- A600 1Mb (20Mb HD)
- Phillips Monitor 8833 MkII
- Star LC100 9 PIN Colour Printer
- 0.5" External Drive
- PA 601 RAM Expansion
- Impression "Mini Office"
- 10 TDK 0.5" Disks
- A4 Copy Holder
- Anti-Glare screen
- 500 sheets of Paper
- 8m Mouse Mat

NORMAL R.R.P. inc VAT.....

PHOENIX OPTION 2 £939.99

OPTION 3

FAMILY PACK

Based on Commodores Epic+Language pack, Option 3 gives the whole family maximum use of the Amiga.

Phoenix have added to the top quality software titles already in the pack with a choice of five school titles for the children and Monkey Island 2 (Amiga Format Gold winner). They compliment what is an unbeatable software based pack. Whether it's word processing, learning, home accounts or just good old games playing, the FAMILY PACK is all you need.

WHAT YOU GET!

- A600 1Mb Epic/Language pack (20Mb Hard Drive)
- Phillips Monitor 8833 MkII
- Star LC100 9 PIN Colour Printer
- PA 601 1 Mb RAM Expansion
- Fun School 3+4
- Monkey Island 2
- 50 Capacity Disk Box
- 10 Phoenix Bulk Disks with Labels
- Joystick (fully microswitched)
- 8mm Mouse Mat

NORMAL R.R.P. inc VAT.....

PHOENIX OPTION 3 £929.99

OPTION 4

CHRISTMAS CRACKED

"Unbelievable", "Crazy", are just some of the quotes from the industry regarding the demise of the A500+.

Destined never to be sold again the A500+ was superseded by the A600 range. However, Phoenix have secured one of the largest stocks in the UK of the Cartoon Classics Pack and offer you the very last chance to purchase this legendary machine!!

WHAT YOU GET!

- A500+
- 1Mb of RAM expandable to 10Mb
- Workbench 2.04
- Real-Time Battery Backed Clock
- Full Comprehensive Manual Set
- Mouse
- TV Modulator
- External PSU
- Lemmings
- Captain Planet
- The Simpsons
- Deluxe Paint III

PHOENIX OPTION 4 £279.99
A500+ Cartoon Classics 2Mb... £314.99

WHY OPTIONS

- ALL PRODUCTS are full UK spec.
- ALL PACKS supplied with full connecting cables for immediate operation.
- FREE Getting Started technical guide.
- FREE RETURN TO PHOENIX pick-up on all faulty hardware within 30 days of purchase.
- FREE UK DELIVERY on all Options packs.
- FREE DUST COVERS for Computer, printer and monitor when purchasing an options pack.
- EXCLUSIVE technical helpline number.
- THE KNOWLEDGE that you are purchasing from one of the premier mail order companies in Europe.

If you wish to upgrade any major item of hardware in the 'Option Pack', simply tell us at the time of ordering and we will just charge you the difference in price between the two products. Easy!

SPECIAL CHRISTMAS OPENING TIMES

Mon-Sat 9.00-7.30

PHOENIX

AMIGA 1200 NEW

Probably the home computer of the decade, the A1200 is the latest addition to the Amiga family! Incorporating a new internal design and many more exciting and powerful features, this machine truly takes the Amiga family into the next generation!!!!!!!!

68020 Processor Running at 14 Mhz • 2Mb Chip RAM Expandable to 10 Mb using 1 Mb fast memory PC MCIA cards and 8 Mb 32 bit RAM in CPU slot! • New double "AA" graphics chip set • 256 colours on screen from a 16.8 million colour palette • Full Amiga Key board (with Alpha numeric Key pad) • CPU local bus slot, Insert edge!

Phoenix Price Only £379.99

A 600 NEW PACKS

"THE WILD, THE WEIRD & THE WICKED"

1 Mb A 600 as standard and includes the excellent value Software titles: Deluxe Paint III • Formula One Grand Prix • Putty • Pushover

Phoenix Price Only..... £339.99!

A 600 2Mb *(incl. above software)*..... **£379.99**

"EPIC" LANGUAGE PACK"

1Mb A 600 as standard and includes 20Mb HARD DRIVE the excellent value Software titles: Deluxe Paint III • Trivial Pursuit • Epic • Myth • Soma

Phoenix Price Only..... £484.99!

A 600 2Mb+20 Mb Hard Drive £524.99

(state if you have the above installed software)

The stand-alone A600 in compact, semi portable, fully featured and can be purchased in the following configurations:

A 600..... **£274.99**

A 600 HD..... *NOW ONLY* **£429.99**

A 600 2Mb **£314.99**

A 600 HD 2Mb **£469.99**

RAM EXPANSION A600

Phoenix PA 601- populated-1Mb.....£44.99

Phoenix PA 601- unpopulated-0Mb...£24.99

Phoenix A 600 ROM Sharer..... **£29.99**

Keyboard enchabler

A 4000 AMIGA 4000

Features Include: 68040 32 Bit Processor running at 25 MHz (upgradable) • New Double AA chipset with 16.8 million colours • high density 1.44 Mb floppy • 120 Mb IDE hard drive • New Workbench 3

AMIGA 4000..... **£2,229.00**

A 4000 with 40/240/425 Mb Hard Drive.....£POA

1500 AMIGA 1500

2.04 Workbench Includes, Deluxe Paint 3, Platinum Works, Home Accounts, Tetri, Puzznic, + Elf. Amiga Format Book and Joystick

AMIGA 1500..... *ONLY* **£539.99**

A 500 EMULATORS

GVP PC-286 16MHz..... **£239.99**

KCS Powerboard *(with 1Mb 4.01)*..... **£199.99**

KCS Powerboard **£184.99**

KCS adaptor for 1500/2000... *ONLY* **£59.99**

Vortex A Tosca Plan 286 (16MHz)...£214.99

32 BIT ACCELERATORS NEW

The incredible speed of 32-Bit technology at a price you can afford only from S.S.L. Ray tracing an image that takes 24-hrs on a standard Amiga takes just 1 hr 36 mins. with an A5000II FREE maths co-pro included with both A/B5000 accelerator cards.

A5000 + 1MB 16.67 Mhz..... **£249.99**

A5000 + 2MB 16.67 Mhz..... **£289.99**

A5000 + 3MB 16.67 Mhz..... **£319.99**

A5000 + 4MB 16.67 Mhz..... **£349.99**

B5000 + 1MB 25.00 Mhz..... **£499.99**

B5000 + 2MB 25.00 Mhz..... **£669.99**

B5000 + 3MB 25.00 Mhz..... **£829.99**

B5000 + 4MB 25.00 Mhz..... **£979.99**

A 500+ HARD DRIVES

GVP IMPACT SERIES II Hard Driven, the fastest Hard Drive/Controller for the Amiga. Features Game Switch, external SCSI port, FAAASTROM SCSI Driver, GVP's custom VLSI chip and internal RAM expansion up to 9 mag! Units are high specification fast-access QUANTUM Hard Drives coming with 2yr. guarantee.

A500-HD8+ 42 Mb..... *NEW!* **£289.99**

A500-HD8+ 80 Mb..... *NEW!* **£379.99**

A500-HD8+ 120 Mb..... **£424.99**

A500-HD6+ 240 Mb..... **£689.99**

DRIVES ROCTEC

SALE OF THE CENTURY!!

Phoenix in association with Roctec and Connet, continue to achieve massive sales on their high specification, quality product. One to the envying powers of Phoenix we are able to maintain these incredible prices-prices that have left the competition GREEN with envy-and the Amiga buying public licking their lips. Stocks will only last until the end of November.

ROCTEC 40 MB..... **£259.99**

ROCTEC 85 MB..... **£299.99**

ROCTEC 120 MB..... **£364.99**

Featuring Conner drives-very fast access times-(19ms or better) • expand up to 9 Mb using 1 Mb Simms only • 1 year guarantee • slimline design ideally suited to the A500 • Own power supply

ROCTEC (controller Only)..... **£164.99**

Same specification as the above but without the hard drive fitted so you can fit your own. Please specify IDE or SCSI

EXTRA MEMORY-Only £25.99 per Mb.

HARD DRIVES 1500/2000

Series II Hard Disk Controller/RAM card...£114.99

Series II 42 Mb Hard Disk and RAM card...£269.99

Series II 80 Mb Hard Disk and RAM card...£339.99

Series II 120 Mb Hard Disk and RAM card...£399.99

Series II 240 Mb Hard Disk and RAM card...£639.99

EXTRA MEMORY Only £25.99 per Mb.

A 500 ACCELERATORS

GVP COMBINATION ACCELERATOR & HARD DRIVES-The ultimate expansion product for the Amiga 500!

A530 Combi 40MHz + 52Mb Hard Drive.....£659.99

A530 Combi 40MHz + 120Mb Hard Drive...£757.99

A530 Combi 40MHz + 240Mb Hard Drive...£979.99

A530 68882 Co-Processor..... **£204.99**

ACCELERATORS 1500/2000 FAST

GVP G-Force 030-25MHz + 1Mb..... **£545.99**

GVP G-Force 030-40MHz + 4Mb..... **£784.99**

GVP G-Force 030-50MHz + 4Mb..... **£1099.99**

ACCELERATOR RAM Modules FAST

1Mb Simm-32 Bit 80 Nanoseconds..... **£65.99**

4Mb Simm-32 Bit 80 Nanoseconds..... **£182.99**

EMULATORS 1500/2000-3000/4000T PC

Vorten 'GOLDEN GATE' *NEW!* **£419.99**

This emulator is the ultimate bridge between PC/AT platforms and the Amiga. If you think this is for you, move to page three for specification details in this months 'Trail Blazers' section!

IMAGE PRINTERS

STAR

LC-100 Colour..... *NEW!* **£159.99**

9 PIN multi purpose with paper parking, eight fonts and electronic DIP switches

LC24-100..... *NEW!* **£189.99**

24 PIN with compressed data mode, 8 K buffer and 10 letter quality fonts,(with Star printer driver only)

LC-20..... **£129.99**

LC-200 Colour..... **£195.99**

LC24-20..... **£199.99**

LC24-200 Mono..... **£219.99**

LC24-200 Colour..... **£268.99**

XR24-200 Colour..... **£379.99**

SJ48 Bubblejet..... **£219.99**

Star printers come with one years warranty

CITIZEN

Swift 240 Colour..... *NEW!* **£279.99**

Swift 240 Mono..... *NEW!* **£259.99**

Swift 200 Colour..... *NEW!* **£219.99**

Swift 200 Mono..... *NEW!* **£199.99**

Swift 9 Colour..... *SPECIAL OFFER* **£179.99**

Citizen printers come with 2 year warranty

HEWLETT PACKARD

Deskjet-550C *(colour printer)*..... *NEW!* **£559.99**

300 dpi laser quality output • sharp blanks and 16 million colours available • six Fonts in type faces-4 scalable • improved media handling • several paper sizes • FONT TIMES FASTER than previous H.P. Deskjet range.

Deskjet 500..... *SPECIAL OFFER* **£329.99**

Deskjet 500 Colour..... **£449.99**

HP printers come with 3 year warranty

HP black ink cartridge..... **£24.99**

HP colour ink cartridge..... **£29.99**

AUTO SHEET FEEDERS

STAR LC20..... *NOW ONLY* **£57.99**

STAR LC200..... **£59.99**

STAR LC24-200..... **£62.99**

STAR LC24-20..... **£62.99**

STAR SJ48..... **£49.99**

JET BUBBLE JET

CANON BJ 10eX..... *NEW!* **£224.99**

Upgraded version of BJ10e, the worlds biggest selling portable inkjet printer.

CANON BJ 20..... *NEW!* **£319.99**

More Features than the BJ10, includes Auto sheet feeder. Top selling-Highly Recommended

CANON BJ 300..... *NEW!* **£374.99**

80 column bubblejet provides laser quality output.

CANON BJ 330..... *NEW!* **£499.99**

136 column bubblejet

CANON Bubblejet cartridges..... **£17.99**

PHOENIX PRINTER PACK

Supplied with ALL printers monitoring 1.8m std. printer cable, printer ribbons/cartridge and 250 sheets of paper absolutely FREE

PRINTER ACCESSORIES

We have a large range of high quality printer accessories for all the printers we sell including dust covers from £2.99 • Ink cartridges from £13.99 • Mono ribbons from £3.50 • Colour ribbons from £7.99 • Printer stands from £7.99

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AMIGA CUSTOM CHIPS

Kickstart 2.04 ROM..... **£34.99**

Kickstart 1.3 ROM..... **£27.99**

Fatter Agnus 8372A..... **£34.99**

NEW Super Denise..... **£29.99**

CIA 8520A..... **£5.99**

MEMORY CHIPS

1 Mb x 8 (1-70) Simm..... **£34.99**

1 Mb x 8 (1-80) Zip..... **£34.99**

1 Mb x 9 (1-70) Simm..... **£37.99**

256k x 9 (1-80) Zip..... **£29.99**

256k x 9 (1-80) Simm..... **£12.99**

1 Mb x 1 DRAM..... **£3.49**

256k x 9 DRAM..... **£3.49**

***Then price is for 1 Mb of RAM**

These chips cover practically every popular memory expansion or Hard Drive system on the market for the Amiga inc: GVP, SUPRA, MICROBOTICS, COMMODORE

"I must write to congratulate you on the efficiency of your mail order staff."
Robert S. Blair – Denmark

X-PA MEMORY EXPANSION

SUPRA 500RX the ultimate in Fast Ram expansion units. *(*Uses 256k* Zips)*

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0 Mb pop to 2 Mb..... **£149.99**

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PHILIPS 8833Mk II..... *ONLY* **£194.99**

Colour Stereo Monitor now including 'Lotus Turbo Challenge' and 1 years on-site warranty

COMMODORE 1085 SOI..... **£216.99**

COMMODORE 1084 SOI..... **£199.99**

All monitors are supplied with a FREE cable for connection to your Amiga.

MONITOR ACCESSORIES-

14" Dust covers..... **£4.99**

14" Tilt & Swivel stand..... **£13.99**

Anti-Glare filter screen..... **£19.99**

A4 Copy Holder..... **£12.99**

"This is is the second time I have dealt with you and each time have had excellent service and rapid delivery"
Peter W. Beaumont – Huddersfield

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Don't continue using poor quality disks with other suppliers available. 35' 100% certified error free 70p ea. All disks include FREE high quality Phoenix labels

10..... **£4.99** **20**..... **£7.99**

25..... **£12.99** **50**..... **£17.99**

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100..... **£39.99** **1000**..... **£339.99**

TDK Branded disks- High performance media from the experts-ben 10 with labels.

10..... **£5.99** **100**..... **£52.99**

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1000 Phoenix Disk Labels..... **£9.99**

WIRE LEADS & CABLES

Midi-Midi 2m... **£3.99** **Modulator ext**... **£9.99**

Midi-Midi 3m... **£4.99** **Amiga Scart**... **£9.99**

Midi-Midi 5m... **£5.99** **Amiga-8833Mkll**... **£9.99**

Disk Drive ext... **£9.99** **Joystick lead ext**... **£4.99**

Mouse/Joystick ext..... **£4.99**

Mouse/Joystick splitter..... **£4.99**

***Serial/Modem cables**..... **£9.99**

***Amiga Multisync**..... **Inow £9.99**

***Amiga-Microvitec**..... **£9.99**

***Amiga-CPC monitor**..... **£9.99**

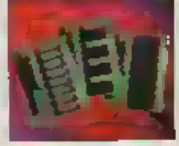
***Amiga 968/TV**..... **£9.99**

***SCSI Cable version**..... **£9.99**

Printer 1.8m..... **£5.99** **Printer 2.0m M/D**... **£1.99**

"For full details of these cables & information regarding the right cable for the job call 0532-311684. Custom built leads are no problem Phoenix.

PHOENIX RAM Upgrade Modules



A PHOENIX RAM module can expand your chip RAM up to 2 Mb by using the trapdoor expansion part. Extra RAM necessary to relaunch the ingredible graphics capabilities of your Amiga. All our boards carry a full 2 year guarantee & supplied complete with instructions. It's super hot & cheaper to upgrade!

1 Mb Fully populated RAM board..... *NOW ONLY* **£34.99**

1 Mb unpopulated RAM board..... **£16.99**

VIDEO MULTI-MEDIA

Rombo's Vidi Amiga 12 is the replacement for the complete colour solution bringing you the world's first mass market colour digitiser for under £100

VIDI-AMIGA 12..... *NOW* **£79.99**

Outstanding features and plenty of VFM! *(Value for money!)*-Highly Recommended

ROCGEN Plus..... **£129.99**

Quality features and performance-Recommended

ROCKEY BY ADCTEC

The new chroma key unit - used in conjunction with a Genlock - allows you to superimpose live video over graphics or video substitute the brightness portion of a video source with a keyed image. Embed live video in graphics!

Phoenix Price..... **£269.99**

RAIL BLAZERS-WHAT'S NEW IN NOVEMBER 1992!

PHOENIX 1Mb A600 UPGRADE

Simply the Best !

£44.99

ROCTEC ROCLIT

This famous amiga drive has now been upgraded to include Anti-click and virus checker. We have reluctantly had to raise the price of this product due to the variance of the dollar rate. However to soften the blow we will include a FREE disk head cleaner worth £3.99

Phoenix price..... £64.99

FINAL COPY UK VERSION

This powerful, unique WYSIWYG word processing package is the best value choice for your Amiga, offering many of the features of full-blown DTP packages

Phoenix price..... £69.99

Be safe in the knowledge that you are buying the official UK version of the product from Phoenix. *BEWARE of dealers offering "Latest version" of Final Copy. This may be American product and should not be sold in the UK!*

VORTEX 'GOLDEN GATE'

Designed for the Amiga 1500/2000/3000 or 3000T this is a 25MHz 80386SX PC/AT emulator. PC AT slot support. Max 16 Mb RAM, 4Mb for Amiga. Will use PC/AT IDE hard Disk and floppy disk drives. 2.8Mb under Amiga DOS. Highly recommended

Phoenix price..... £412.99

AMOS PROFESSIONAL

The most eagerly awaited software package of the year, has just received an award of 97% in the AMIGA. Francois Lionet's superb creation has now evolved to include numerous new features developed from Amiga users ideas and feedback. Don't miss this six disk powerhouse!

Phoenix price £44.99

OPAL VISION

Amazing new 24-Bit graphics card and video system for the Amiga 1500, 2000 and 3000. Including software suite worth hundreds of pound. With an incredible performance, like it simply awesome

Phoenix price..... £739.99

PHOENIX PRODUCTS

MOUSE/JOYSTICK SWITCH £13.99
Don't damage your Amiga's ports!! This device saves you and lets mice switch even FAST, and does NOT drain power unlike many others.

COMPUTER/VIDEO SCART SWITCH.... £19.99
Switch between Video/computer signals at the push of a button

Phoenix Stereo speakers..... NEW! £29.99
Superb sound and excellent dynamics. These two desk stereo Hi-Fi speakers are an Amiga standard-excellent companions to any gaming setup!

DISK DRIVES 3.5"

3 drives feature super slim design, enable/disable switch, thru port and come with a 1 year guaranteed guarantee!

Phoenix Deluxe Drive £47.99

Roctec Roclite..... NEW! £64.99
The famous drive has now been upgraded to include Anticlick and Virus Checker

Disk head cleaner..... £3.99

FREE FAST UK DELIVERY

NEXT-DAY COURIER ONLY £4.50

MUSIC AMIGA MUSIC

Attention all you music lovers! Phoenix have kept the sale music deal running for you throughout the Christmas period.

MUSIC-X Jnr....only £15.00
When purchasing either a Phoenix Stereo Sampler or Pro Midi 2 Interface
Please Note: this is a limited offer only while stocks last!

STEREO SAMPLER..... NOW ONLY £29.99
Combines ease of use with state of the art analogue to digital conversion technology Inc. FREE sample editing software + audio lead!

PPD-MIDI 2 INTERFACE..... £24.99
This fully featured professional quality midi interface is very flexible giving semi-patch bay facilities. It has five ports in, out, thru and two switchable out/thru. Inc. FREE midi lead

GVP DIGITAL SOUND STUDIO..... £54.99
High quality sound samples for all Amiga Computers
Amiga Music Made Easy-Only from Phoenix!

A 570 CD ROM

This essential add-on has finally arrived, suitable for A500/A500+, A570

Phoenix price... ONLY £329.99

MICE & TRACKBALLS MICE

NAKSHA Upgrade Mouse..... £24.99
(With Operation Stealth, mat & holder)

Roctec Mouse..... £13.99

GOLDEN IMAGE
Maga Mouse £12.99
(Has just received 90% Amiga Format Gold Award)

Optical Mouse..... £29.99
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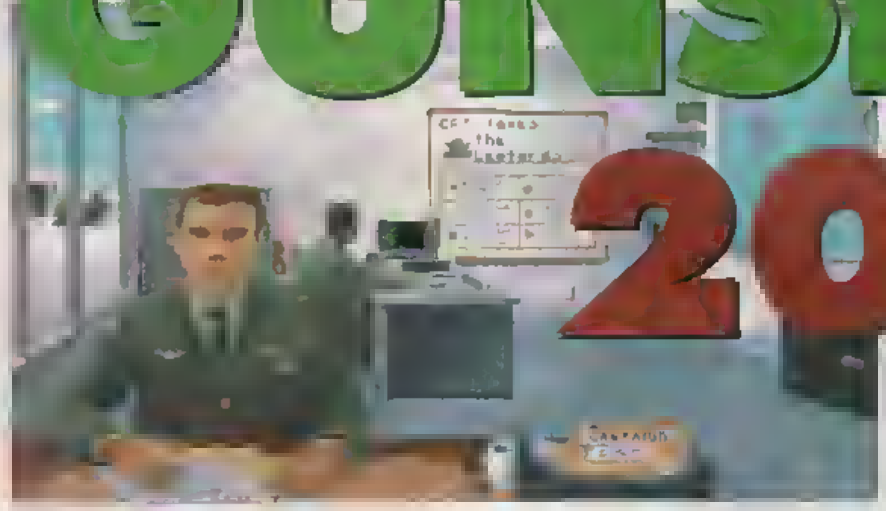
GUNSHIP 2000



Brigade Headquarters: home to the brass hats and where you get your orders.

Keeping death off the roads and putting it back in the skies, where it's so much more fun, is Microprose's formidable flight sim. Steve Prizeman, of the CU Air Cavalry, took it into the wild blue yonder.

TAKE OFF

What does torqna' mean to yon? How about 'collective cyclic'? 'Blede stall and air compressibility'? If yonr response is 'Eh?', the chances are you re not familiar with the principles of helicopter flight. Don't worry in *Gunship 2000* the basics can soon be grasped, and even a novice at copter flight sims can get his whirly-bird airborne

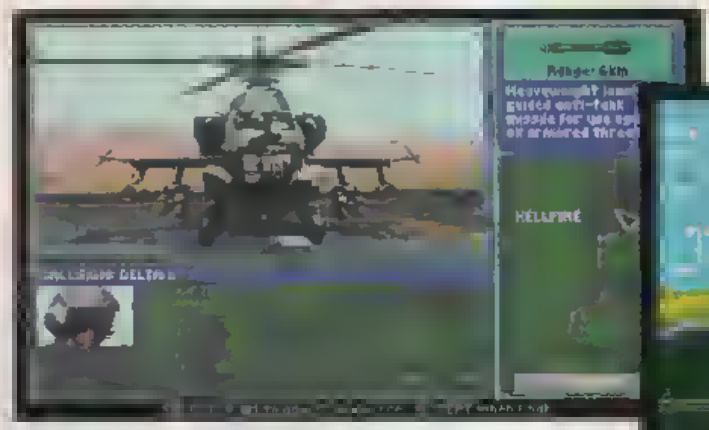
The easa is not because Microprose have skimped on realism, on tha contrary the game diligently endeavonrs to recreate the feel of helicopter flight. Recognising that many users of the game will be more familiar with fixed-wing flight sims, the hefty manual provided includes a 30 page section on tha theory and practice of flying rotary-wing aircraft Don t be deterred by the catchy opening line ('Flying a helicopter is a lesson in tha physics of vectors. '), the copters prove easier to handle than tha over-pow ared jets featured in most flight sims

If yon don't want to fly by the seat of your pants, handling all that tha elements, and the physics of vectors, can throw at you, *Gunship 2000* allows you to switch on certain in game helps For instance, obstacles on the terrain (hills!) may be automatically avoided, wind can be switched off, clear visibility can be guaranteed, and the altitude of tha copter can be separated from pitch, roll, and airspeed If you like delegating, there is an autopilot, and control of tha copter's weapon systems and countar-measnres (chaff and flares) may be passed to the computer which takes the role of your co-pilot/gunner Even the quality of the enemy forces yon'll be up against is adjustable, ranging from poor to elite

BAIL OUT

Bnt what do you do in the game? A variety of missions, set either in Central Europe or the Persian Gulf, are available. As yon might expect, most propel you into combat· Point Attack (go to a set target and kill it) or Search & Destroy (roam around, find something, *then* kill it), etc What distinguishes *Gunship 2000* from most flight sims is that this is a multi-copter game Once the player s character has risen through tha ranks from Warrant Officer Candidate to Second Lieutenant (That's loo-tenant to you, boy!') a whole five helicopter flight may be brought under his command More sophisticated operations then become available Reconnaissance Tactical Support (transporting troops, supplies and wounded), Deep Strike and Search & Rescue The flight may even be split into two units and sent to different targets.

In recognition of tha number of units in a flight, and tha variety of tasks required of them, seven different helicopters may be used In addition to the AH-64A Apache Gunships which gave the game (and its predecessor) its name, Longbow Apaches, SuperCobras, Comanches, Kiowas, Blackhawks and Defenders are also available Their weaponry, ranging from chain-guns to laser-guided and radar-homing missiles, ensures that



Wings of the Apache! Your favourite gunship, tooled-up and ready for the off

Longbow Apaches Kiowa Warriors, and Defenders have mast-mounted cameras giving an early warning of enemies over the horizon, before they even know you re coming Naughty, but nice!

Up, up and away! The gunship takes to the air. Anyone crossing its path will wish they hadn't tangled with it, cause it's in a mega-cannon mood!

Rugged terrain, like river valleys and hills, has to be negotiated whilst flying through Central Europe. Missions in the Persian Gulf don't have such problems – they just have lots of main enemies looking for suckers like you!

you'll not only be flying some of the fastest, most agile machines around, you'll also have the deadliest

CRASH LAND

In the geopolitical world of *Gunship 2000* the (former) Soviet Union constitutes the probable source of opposition for Central European missions, showing perhaps that Cold War or no Cold War the ex-Soviets are doomed to be the bad guys in strategy games for years to come. They may have to queue for rationed cabbage, but they're certainly no push-over in the skies: watch out for Hind-E and Havoc gunships, not to mention the new Hokum purpose-built for anti-helicopter combat. In the Persian Gulf no prizes for guessing that the Iraqis are the main threat, so there is plenty of opportunity to play Saddam-busters.

Multi-copter missions are not compulsory, however, so if you prefer to go it alone single helicopter missions (and training exercises), may still be selected. Your ultimate objective (if the thrill of flying isn't enough) is to reach the rank of Brigadier General by your 99th mission. If you don't get such a distinction you can still have a respected retirement as an instructor, passing on your skills to the young bloods who will follow you. Intrepid pilots may even pick up Purple Hearts and the Congressional Medal of Honour for their efforts.

A wide range of military vehicles may be encountered on the battlefield. Make sure you can distinguish between the enemy and friendly forces, like this Hummer utility vehicle.

Graphically, *Gunship 2000* shares one common feature with most flight sims: however good the intentions behind it, the landscape just doesn't look very realistic. The degree of detail can be changed but still never convinces. But, like I said, this seems to be par for the course with flight sims, and *Gunship* shouldn't be penalised on that count. More important is the way the movement of the copter relates to the simulated ground beneath it – and that is conveyed well. External views may be taken, from behind the copter, following the flight of a missile, or looking (anxiously) from the position of the target you're firing at. The inter-flight screens are well drawn, and often partly animated. It's nice to know a sense of humour has been included also – click on the VDU in Brigade Headquarters a few times and see what is occupying the officer's attention.

Gunship 2000 is, in short, a thorough game which will test your tactical combat skills as well as your flying ability.

Gunship 2000

release date	Out Now
genre	Flight-Sim
from	In-House
controls	K J&K MoK
numbers of disks	4
number of players	1
hard disk installable	Yes
memory	16b

GETTING HISTORICAL

Leonardo da Vinci – Leonardo da Vinci the contest with painting the Mona Lisa and inventing every other machine in history, da Vinci designed a rotary-wing aircraft in the late 15th century. Working models were produced, but the real thing never got off the ground – just as well, if the Borgias or the Medici had got their hands on helicopter gunships we'd all be speaking Italian today!

Pontus D'Ibervanet, a Frenchman, invented a steam-powered helicopter in 1862. Although it never flew, it shuddered sufficiently to show that the basic idea was sound enough to work if the problem of finding an adequate power supply to lift such a craft could be overcome. In 1907, following the Wright brothers' initiation of fixed-wing manned flight, and the invention of the internal combustion engine, Paul Cornu (also French) invented the first working helicopter. He did not fly far, or high, but what was important was that flew!

In 1936, the Focke-Achgelis Fa61, designed by Dr Heinrich Karl Johann Focke, took flight as the first helicopter suitable for practical uses. Being in Nazi Germany, however, the practical applications of the helicopter were predictably turned in a military direction soon afterwards. Flying for the first time in 1940, Anton Flettner's Fl 282 Kolibri, is recognised as the first military helicopter. From 1942 it was being launched from German warships, and later versions were employed in counter-measures against submarines.

Also in 1942, in America, Igor Sikorsky's XR-4 went into service with the US Army. Employed for scouting, delivery, and anti-submarine work, this type of helicopter became the first to conduct a search and rescue mission – going behind Japanese lines in Burma in 1944 to rescue crew and passengers from a downed aircraft. By the end of the Second World War, over 400 Sikorskys, of various designs, were being used by British and American forces.

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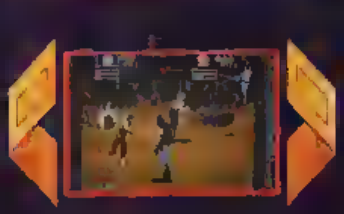

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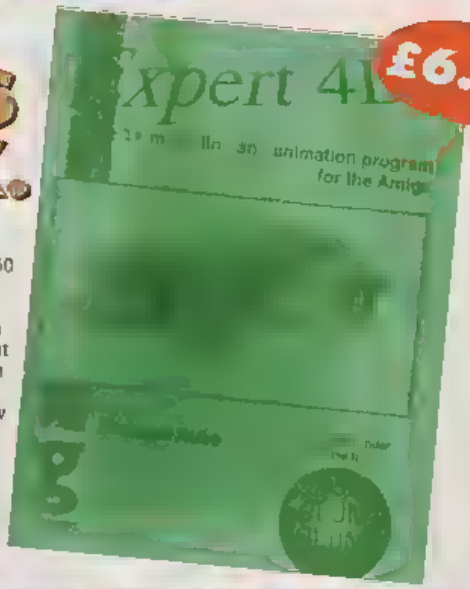

So you've messed around with the excellent *Expert 4D Jnr*, read the comprehensive tutorial but what now? If you want the full picture you'll find the original manual an indispensable asset. Covering the entire program and its associated sub-modules, it describes in detail how to get the most out of this powerful 3D animation package, including sections on the various rendering modes, animating scenes, advanced tricks and tips on object design and hints on how best to light-source your scenes. As well as all this, there are detailed explanations of all the rudimentary functions to turn you into a 4D expert in next to no time.

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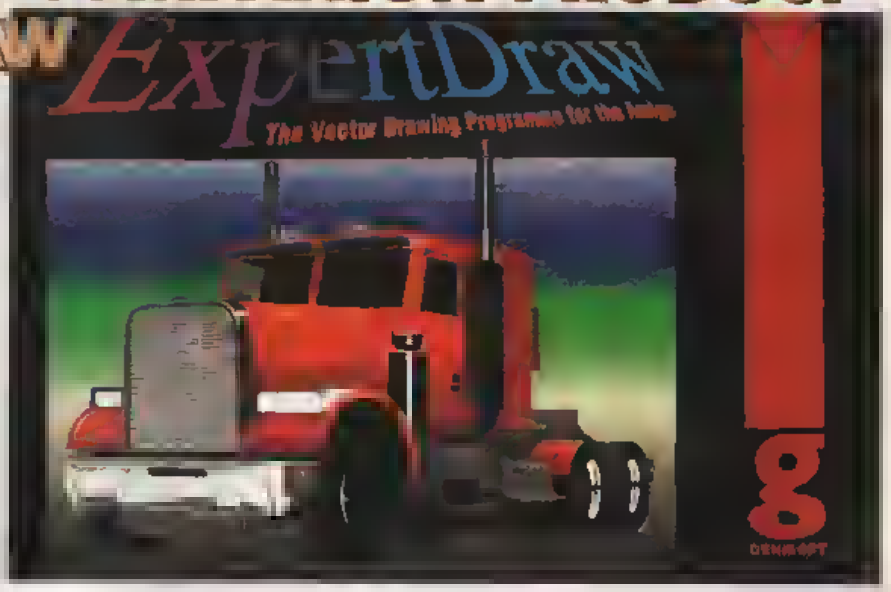

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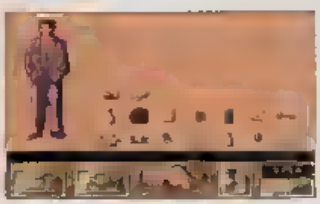
KG

If you are travelling between locations then you will be treated to a variety of these digitised static screens for you to look at whilst the game accesses the disk

The many end of game screens are not exactly graphically gruesome, but the text descriptions leave little to the imagination.

Tony Horgan sticks on his Cossack hat and journeys into the seedy world of the Russian Secret Police.



The inventory can hold an almost infinite amount of objects and from this screen you can look at them more closely or manipulate several items with each other

PSYCHO PITBULL

If there's one thing more frightening than being locked in a cupboard with a disturbed pitbull terrier, it's the reputation of the KGB. The now defunct Russian Secret Police were so sneaky in their methods that no-one even knew what the letters KGB actually stood for, let alone their methods or what they got up to. Since the fall of Communist rule and the subsequent democratic changes that Russia has witnessed, information about them has become much more accessible. Virgin obviously feel that it is now safe to release a game based around the exploits of the not exactly-pleasant Soviet sods and hence here's the arrival of Cryo's new graphical adventure.

In the game, you play Captain Maksim Mikhailovich Rukov, a newly appointed member of a sub-division of the KGB, entitled Department P. A private investigator has been murdered and you are in charge of the investigation. Whilst the death of a P.I. may not seem particularly important, it soon transpires that this dead detective used to work for the Secret Police and your boss, Volvov, wants to make sure that there are no state security implications involved. The investigation soon evolves from a simple murder inquiry to the discovery of a vast, sprawling plot which threatens the position of the then-President Gorbachev himself, but I won't spoil it by going into details.

HUGE ADVENTURE

The adventure itself is huge to say the least, and it's going to take even the most hardened players a good deal of exploring before the main part of the investigation is even touched upon. There are plenty of people to meet and interrogate and much of the puzzle aspect of *KGB* is derived from discovering the right line of questioning you need to adopt. One false word to anybody can often result in the sudden end of your career or life, but rather than prove frustrating, as is the case with some adventures, the handy addition of a 'backtracking' option means that you can often retrace your steps and try other combinations of questions which will, hopefully, result in a successful outcome. The game is quite time sensitive as well, so it is extremely important to be in the right place at the right time.

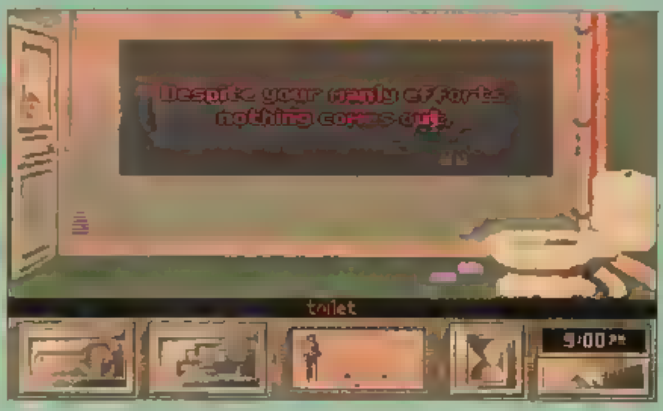
You would be forgiven for thinking that the hard edged world of the KGB might make for a seemingly depressing game, but you could not be further from the truth. Right from the start, when flicking through the manual, you can see that this is one game which will not be upping the national suicide figures. 'Beware of letting your disks fall into the wrong hands! Capitalist agents are everywhere, and any unlawful copying or distribution of these disks will result in the ultimate failure of our mission! You have been warned,' it proclaims, wisely. There's plenty of laughs to be found in the game as well, mainly adult Russian-type gags, but laughs nonetheless. In your bedroom, for example, you encounter a likely looking mirror and clicking on it reveals a list of options, one of which is to 'place yourself under visual observation' which, when selected, provokes the response 'good idea – report anything suspicious'. In another instance, Rukov stumbles into an office only to find that a certain gentleman is in extremely 'close consultation' with his rapidly blushing secretary. If you know what I mean. It's not often that a game actually provokes laughter with some consistency (I can only think of Monkey Island 1 & 2 off hand) and so it is refreshing to find a game which continually hits the giggle button with unnerving accuracy.

WHAT PROBLEM?

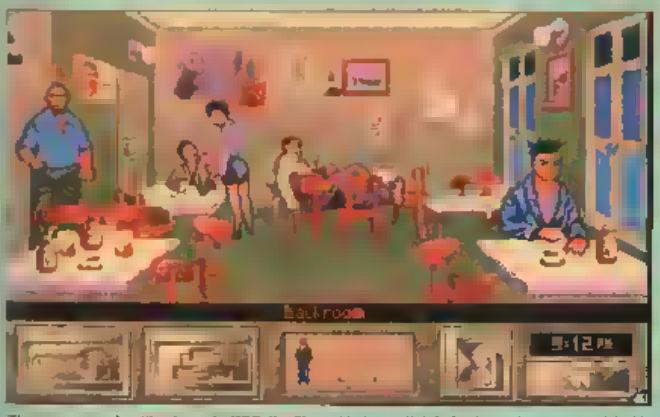
A major problem that some first person perspective adventures often have is the player interface. In *Ween*, for example, there was far too much selecting from a menu bar at the top of

B

CU AMIGA SCREENSTAR



There are a few toilets to be found in various locations and if you attempt to use them you'll be treated to this typical example of the game's, ahem, 'toilet' humour.



There are many hostile places in *KGB*. You'll need to be particularly clever if you are to visit this club without ending your career prematurely.

Whilst chatting to people, the game often cuts to these close-ups, revealing a character more fully. This is Uncle Vanya, a disabled gent who often grumbles when you attempt to converse

the screen, something which is never user-friendly. In contrast *KGB* positively overflows with ease of use and the interface it employs is a joy to work with. For the bulk of the game the 'smart pointer' is in use, which changes as you move it around the screen. If you place the pointer over a locked desk, for example, it will change to 'look'. If you want to move through a door then simply point at the door and the icon will change to 'go'. If you are not happy with the option the smart pointer offers you, then pressing the right mouse button will reveal a list of alternatives. The smartest feature, though, is the way that the 'look' pointer flashes when passed over an interesting object in the current location. This ensures that you don't have to search everything in any given place. The save game option wreaks of user-friendliness as it automatically inputs a filename along with a score rating.

Conversations are conducted via a series of pop-up menus, which build in complexity throughout the adventure – the more you learn, the more you can talk about. These menus always appear roughly in the middle of the screen so, once again, there's no unnecessary cursor movement, a feature that will please adventurers who possess a dodgy mouse (like me).

SCRAPPY MUSIC

If there's one thing that lets the game down slightly, it's the music. It's a funky track which, although sounding very pleasant, actually feels out of place in Communist Russia. I can't imagine how the musicians arrived at the finished piece – do they think that the Soviets are constantly dancing?

Overall, though, *KGB* is one of the finest graphical adventures available to Amiga owners. Its ease of use and humour elevate it from being just 'very good' to 'flipping excellent' and it must surely rank as a must buy for all serious gamers.

KNOW WHO YOU'RE DEALING WITH

Newcomers to the violent world of the KGB could be forgiven for not agreeing with many of the organisation's methods. They are not renowned for being easy to deal with and always expect 100 percent co-operation and success. Anything less and they might well introduce you to the KGB Book of Torture – something which is enough to persuade even super tough psychos to toe the party line.

The first thing they are likely to try is sending a couple of hard-nuts round to your home with nothing more than a couple of fists to give slackers a proper going over, perhaps stopping only after a few ribs have been broken. Whilst this may be enough to put off the majority of people, sometimes even tougher measures are called for, like the introduction of rubber hoses, for example. Rather than coming round to water a garden, the hoses serve as whips to inflict visible damage to the skin, leaving a clear reminder of what can happen if anybody messes with them. After this you are in Extreme Pain City, because their methods become even more (more!!?) terrifying. How would you like to be bashed around with a sack filled with iron or your nether regions bored with hot pliers? (Put your hands down Frank Bough.)

If it's information they are after, and the pain tactic isn't working, they will almost certainly resort to drugging a suspect using a variety of illegal substances. These doses are increased until facts are gleaned and if the suspect isn't exactly forthcoming with the goods then the dose can become so large that it can sometimes prove fatal. Someone who knows too much may well find themselves missing a tongue before too long, as the KGB don't often trust anybody outside the echelons of the organisation to keep their mouth shut.

With this new knowledge you can hopefully see things under a different light and have a little more success in the world of the KGB.

buyers guide

release date	Early January
genre	Adventure
from	Cryo
controls	Mouse
numbers of disks	6
number of players	One
hard disk installable	No
memory	1Mb

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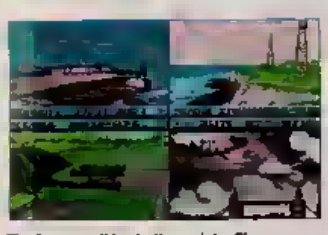
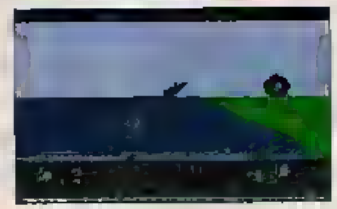


The four possible starting points. Choose whether to face the whole scenario, or just join in at the end

Have Virgin Games really managed to capture the comradeship of World War 2? Tony 'Goggles' Dillon cries chocks away...

REACH FOR THE SKIES

Banking to meet the German attack. They may look close, but they're probably a lot closer than you think.



Two of the more useful views. Top: the rear view mirror actually works, giving you an all-round view

(AIR)BORN CYNIC

My first thoughts, whenever loading a combat simulation of this type, are always cynical. With the exception of Microprose's *Knights Of The Sky*, I can't think of any flight simulators that have successfully created the feelings of playing as part of a team in the middle of combat. This is no exception.

In *Reach* you are posted on the south-east coast of England at the start of the Battle of Britain, and have to work your way through the entire campaign. Starting off with defending snippy ships against enemy attacks, it works to a frenzied battle as we enter the blitz. At the start of the game, you choose who you want to fight for, either the RAF or the Luftwaffe. As part of the jolly old Royal Air Force, you'll spend most of your time taking out German aircraft, whereas should you join the Hun, you'll do all sorts of strikes, both air and ground based. Once the side is selected you have to choose between being a pilot or a controller. The only real difference between these two is that a controller gets to do things between missions and a pilot will hop from mission to mission, joining in whenever needed, and generally soak up a lot of short-term glory. A controller is the person who makes all the big battle decisions, such as what sort of defensive moves should be made, and by how many pilots, in which sort of planes and from where. In this game you have the option of planning the strategy first as a controller and then actually switching to become a pilot to fly in the battle.

BREAKFAST

As a pilot, once you've selected the first mission you're given a list of which strikes are happening that day, and can select the one that most appeals. *Reach*'s programmers have provided the player with two control options – simple or easy. In simple mode, the four joystick directions bank and tilt your plane in the usual way, and the fire button or substitute fires your only weapon, a short range machine gun. Plus and minus keys control throttle and the number keys allow external views. A basic control panel gives equally basic information, and a text bar at the top of the screen displays radio information. Regular digital flyers will feel right at home, although the lack of any radar is a bit disconcerting.

If you want to make things a little easier, there are two automatic systems which can be switched on. Firstly, there's the autogun. Once activated, should an enemy plane stray across your gunsights, the computer will open fire. The other system is an autopilot, which is used to get you to predesignated points without all the fuss and bother of navigation. There is another use for these two systems, but I can't understand why it is included. Pressing return brings up 'combat view' which is an external view of your plane with the nearest enemy craft centred on screen. Pressing 'L' locks that plane as the main target. By switching on both automatic tools now, the computer will follow the selected plane and open fire on it – dogfighting on your behalf. As dogfighting is the main point of the game, this does seem to destroy the point of playing at all.

Things improve when you play as a controller. Between missions, you are shown a map containing all your airbases, and all the enemy activity. This allows you to choose how to fight back. By using a very simple point n'click system, Virgin have managed to move this away from the tabletop game it is, to a more enjoyable break between flying. Not exactly taxing, but it is nice to see the differences between decisions, and how they shape the outcome of battle.

FOLLOW MY LEADER

The polygon graphics are quite astonnding. The planes look realistic, and by using bit-mapped graphics for explosions, it's very satisfying to blow an enemy plane out of the sky. But when things start moving, the graphics lose credibility. For a start, distance between yourself and other craft is impossible to judge, as a Spitfire changes in size from being a single pixel in the centre of your view window to fill it in a matter of a second or two. The biggest problem with the graphics, however, has to be the judder. Either I'm mistaken and aircraft in WW2 could travel at speeds exceeding Mach 2, or there's some serious miscalculation somewhere. The most irritating thing about this game is the way that enemy planes can disappear as you watch them!

Reach For The Skies could have been amazing. There are so many good ideas in the design that it seems such a shame to waste them by making the game unplayable.

PLAYING BY EAR When it comes to drumming up excitement in a game like this, nothing is more effective than lots of well thought out sound effects. *Reach For The Skies*, while for the most part sounds like any other airplane sim, does have its moments. For example, sampled speech is used when radio messages come in. Although there are only a few messages, they do add to the atmosphere slightly. For example, when Blue Two yells 'Some trails for you', you know that trouble is coming!

buyers guide

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genre	Flight simulation
from	Rowan Software
controls	K,J,M
numbers of disks	3
number of players	1
hard disk installable	Yes
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DOMARK

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LEGENDS OF VALOUR

CU AMIGA SCREENSTAR

A role playing game that's good enough to be a simulation? Tony Dillon is intrigued...

OLD HAT

Polygon games are becoming old hat. As more and more vector based simulations fly from our screens, Amiga owners are becoming desensitised to the idea. Even Ocean's *Epic* or Braben's *Elite II* aren't causing quite the stir they would have 18 months ago. Basically, people are getting bored with huge multi-coloured mathematical shapes. This is something that also started to happen in the PC market, and led to one of the most impressive pieces of Public Domain ever seen – *Escape From Colditz* is a speedy 3D adventure that has you racing around a floor in a German prison, I can't recall anyone not sitting back in awe the first time they saw it. The reason? A breakthrough in coding – texture mapped polygons.

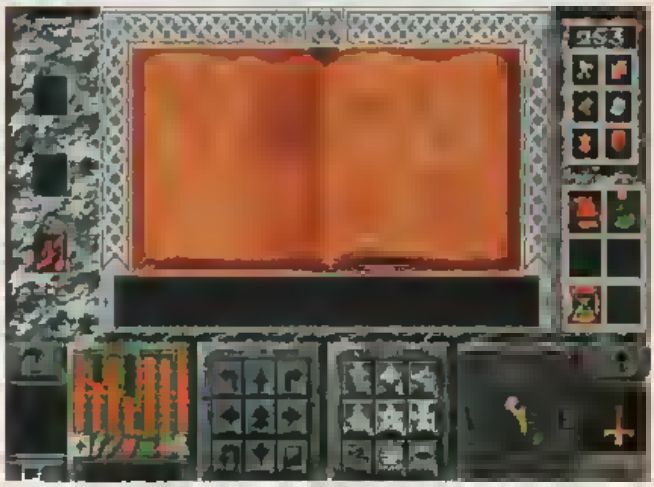
Just in case you aren't entirely sure what texture mapping is, on its base level it's taking a design and pasting it onto a polygon. As the polygon is manipulated, so the design is mapped onto it, so if you were to shrink the object, its surface detail would shrink accordingly. Origin soon caught onto this and came out with *Ultima Underworld*, a *Dungeon Master*-style romp for the PC. Many Amiga owners have been green with envy since then. Well, now's the time to return to your normal colour. *Legends Of Valour* from Synthetic Dimension (whose role call includes Kevin *'Corporation'* Bulmer and Paul *Mercenary* Woakes) is arguably one of the most impressive pieces of coding since the Amiga began. But before the high praise, a recap on the story so far.

CASTING COUCH

Your part in this adventure begins at the gates of the city of Mittledorf, where you have come to track down your cousin Sven. From that point, things start to get a little complicated. The King has been overthrown by his cousin and the town is in a spot of trouble. The sort of spot an Oxyacetylene torch couldn't remove, let alone Oxy 10. The manuals give little information about what you have to do – well, nothing too obvious anyway, so you have to work your way through this huge township, find out what the quest is, and then complete it.

Ah, but it only life were that simple. Along the way you'll need to join guilds and rise through the ranks by performing small but complex tasks in order to attain full status in every profession before you can even contemplate the full quest. This game is massive in every respect, so let's take it a step at a time.

The first thing to do before you can partake in any of the game's action is to work out exactly who you are. This is done at your home village via the character generator. Here you can select whether to be male or female, as well as human or elven. After that there are the usual choices to make, such as which weaponry and armour to buy, and then the less standard option of face building. By interchanging eyes, noses, mouths and hair styles, you can build up the face of your adventurer. Believe it or not, this does

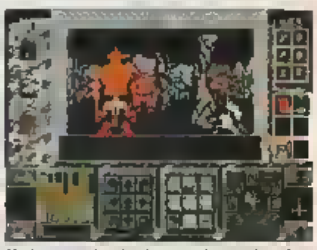


As you work your way through the game, one of the things you are bound to become proficient in is magic. Here you see a complete spell book. You'll start with the arrow in the corner.

The temple at the end of Pillar Walk. Join the Guild here, and you receive some rather nice perks, such as free healing.

If it's a room you're after, or just looking for a bite to eat, then you can't go far wrong with one of the local taverns.

The Millefort Zoo – one of the first places you should find (left of the main gate, first door on the left). Watch out for the Crimson Troll!



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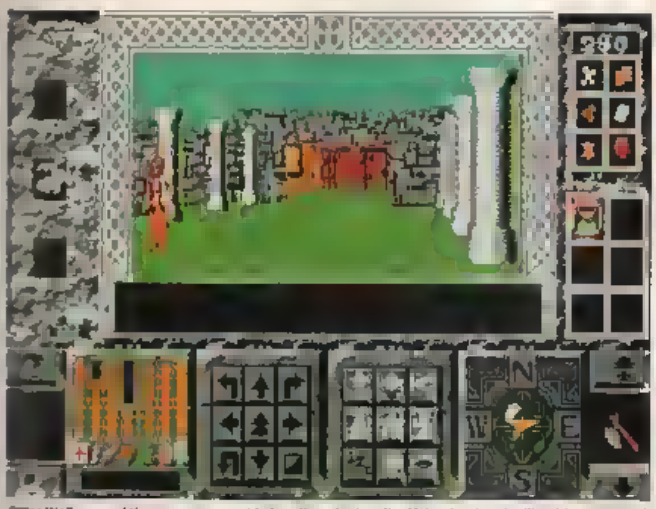
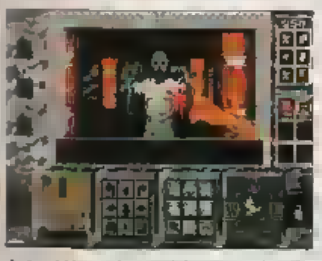


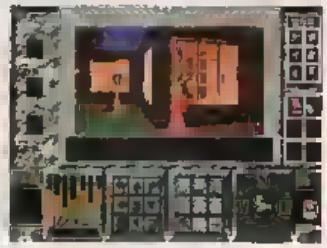
Peter Walk, one of the more memorable locations in the city. Using landmarks like this, along with the accompanying map, is the only way to find your way around one and a half square miles.

One of the most unusual things about this game are the transparent windows.

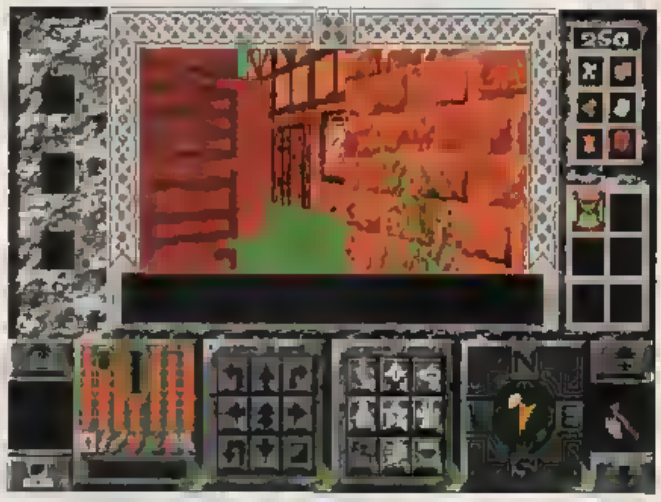
Some of the design is reminiscent of a rather spacious Tudor town.



Aaaeeeh! I'm under attack from a horrible werewolf. If I get bitten, I can be arrested!



On the inside looking out. Buildings are great places to hide when the police are after you.



Just check out that brickwork. Good old Mittindorf masonry that, you won't find stonework like that in any of these foreign towns, or any other game, for that matter.

make a difference in the game.

That done, you step into the game and sit quivering for a bit. If you loaded the demo on November's coverdisk you'll already know how amazing the graphics are. If you haven't, go away and load it now, and come back to me when you've done so. Now you can see what I mean when I say texture mapped polygons. Running on a bog-standard A500/500+/600, the game is impressive to say the least. Stick it on a faster machine and the game becomes more realistic than *Virtual Reality*. Walking around the city you can't help but be amazed as cladded walls and buildings scroll past you smoothly, and even change colour depending on the time of day. They said it couldn't be done. How wrong they were.

CONTROLS

The viewing window is quite small, only taking up about a sixth of the screen. This might seem off putting at first, but after a couple of minutes of play you stop noticing. As for the rest of the screen, the bottom half is taken up with an array of icons and readouts. The icons are divided roughly into three sections, with the movement blank taking up the middle of the screen, the compass on the far right and a bunch of action icons between the two. Action icons include simple things like 'talk', which brings up a menu of categories such as 'Where is' and 'Wheel', and spell casting, which opens the pages of your spell book and shows the spells you currently have to hand.

Now, on to the serious business of playing the game. It can't be mentioned enough times, so here goes again – the game is enormous. The city itself measures a mile and a half by a mile across and is built on three levels (ground floor, first floor, dungeons). The dungeons themselves are composed of around 40 miles of tunnels and passageways making just the dungeons far bigger than the combined maps of *Eye of the Beholder 1* and *2*. There are literally thousands of characters to interact with, too, though the program only really keeps track of the 256 closest to your current location. These people all go about their daily business and might even attack you for no other reason than the fact that they don't like you. This is where the face construction comes in. When you have built your character, you are given an appeal factor dependant on what you look like. As the character develops and becomes more important, the appeal factor rises, so people won't attack or provoke you so often. Who said looks don't count for much?

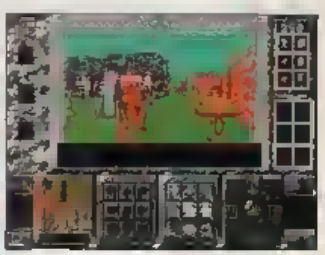
I won't beat around the bush – *Legends Of Valour* has knocked me out. This game is one that'll keep me playing to the end. At the moment I'm considering moving Christmas to sometime around the end of April just so it doesn't get in the way of this game. If you don't own a copy, then get one. Otherwise, get rid of your Amiga. You obviously don't want to put it to good use.

A1200, HERE WE COME

Although there are no firm plans held there is a distinct possibility of an A1200 version in the near future. Making full use of the machine's speed, along with its 256 on-screen colour capability. The new version will be far more like the PC title, with textured floors and ceilings, shadows and true day/night cycles. We wait with baited breath and itching mouse fingers.

TAKING CONTROL

A game that lets you roam around in full 3D shouldn't be stifled with poor control – that's the message that comes from this game. If you're a purist, you'll have no trouble at all getting to grips with the *Dungeon Master*-style group of arrows. If you fancy a little more freedom, then utilising the right mouse button handy everything over to mouse control. Using left and right you can spin around on the spot and the teh duhou makes you run forward. This system feels far more natural and lets you get on with the business of running randomly around the city without all the fuss of carefully moving the mouse to the right icon.



Exploring every nook and cranny is an absolute necessity. Even if only to take a look at the beautiful locations.

buyers guide

release date	Out Now
genre	RPG
from	Synthetic Dimensions
controls	mouse
number of disks	3
number of players	1
hard disk installable	yes
memory	1 Mb

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"An excellent adventure game. A must buy."

GRAPHICS	90%
SOUND	86%
LASTABILITY	90%
PLAYABILITY	88%

OVERALL 88%

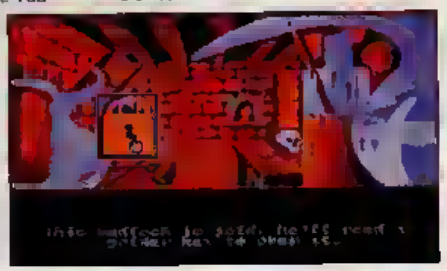
WEEN

They do come up with some funny old games, those French cousins of ours. Take *Ween* for example. It's another of those strange graphic adventures, where nothing seems to follow any particular pattern, and you never quite know if they've forgotten to include half of the instruction manual, or if they meant to leave you completely in the dark.

Ween's plot is the usual kind of thing, knocked up on the Adventure Game Plot Construction Kit. You know: silly names, tales of mystical lands and unfulfilled prophecies. It boils down to a straight quest for, wait for it, three grains of sand! I can tell that's got you all excited, but simmer down, the best is yet to come. It's played with a rather scrappy looking point'n'click interface, which would have been okay a few years ago, but comes nowhere near the standards of the Lucasfilm and Delphine adventures. Unlike those classics, *Ween* fails to convince you that you're in another world. Instead it just feels more like an interactive slideshow.

Puzzle-wise, it's completely illogical. Rather than being hard but fair, the solutions to the problems are just plain stupid. Once you realise that logic was a word missing from the designers' vocabulary, you end up just pushing, pulling and using everything you can lay your hands on in the hope that you'll hit the right combination of irrelevant moves. You do get a bit of help from Kevin the fruitbat, but in exchange for clues, you have to give him pieces of fruit, which are hard to come by. If you're bored of logical adventure games where everything makes sense, *Ween* is the one for you. **Tony Horgan.**

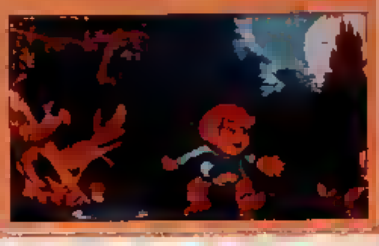
Coktel Vision £25.99 **52%**



NICKY BOOM

Fancy playing a game that will overhaul you with its humour and animation? Apparently that's what *Nicky Boom*, from French coders Microids will do for you. Playing Nicky, the character from the title, you have to try and rescue your grandfather from the clutches of an evil witch who has kidnapped him and turned all the peaceful forest creatures into carnivorous freaks after your blood.

You can see from the screenshots that it's a platform game. It is also a very basic platform game, and one that seems extremely dated when placed alongside titles like *Zool* and *Robocod*. All the standard inclusions are there, such as smart bombs and hidden rooms, but that's it. Microids don't seem to have added anything in order to make the game stand out, so it doesn't. It's quite fun to play for a while, and the controls are tight enough to make it enjoyable at times, but there is so much better around. **Tony Dillon.**



Microids £25.99 **65%**

CYTRON

Take the old classic *Paradroid*. Throw in a few touches of *Gauntlet*. Shrink the graphics a bit. Remove a fair chunk of playability. Give it a snazzy intro. Now what do you have? – *Cytron* from Psygnosis, another title that proves that fancy presentation doesn't make for a great game.

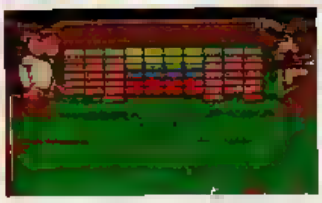
On loading, you are given a quick piece of Psygnosis graphical brilliance, as a ray traced robot – a mini tank – rolls along a corridor, spots a couple of flying patrol drones and blasts them out of the sky. It looks like this could be something special. Then you load the game itself, and realise that once again your hopes are to be dashed. *Cytron* casts you as a solo combat droid, out to save the lives of hundreds of scientists trapped in a research laboratory where the other robots have gone slightly mad and are attacking everything in sight. Yes, it's exactly the same as Mindscape's *D Generation*, only not as polished.

Cytron is a well designed little fellow. Not only can he stand tall as an all-round battle machine, he can also split into two more specialised characters. Cyt and Ron are called into action on levels where multiple actions need to be performed in sequence, such as switches switched and doors opened, so the two can be sent their seperate ways to co-ordinate actions and save the humans.

It all scrolls around quickly, responds instantly and generally is quite playable. The real problem is that it isn't very inspiring. The small graphics have little or no character to them, and after 10 minutes of tedious blasting I was beginning to get very bored with it indeed. A simple idea, but one that has been done so many times that it just isn't worth playing. **Tony Dillon.**

Psygnosis £25.99 **52%**

BUNNY BRICKS



What do you get if you cross a rabbit, a baseball bat, a gorilla, and 5000 house bricks? *Bunny Bricks*, of course, the new wacked-out release from Silmarils.

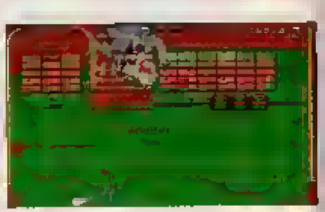
I'd like to fill you in on the whole plot, but it's so far out that you'd think I was off my trolley. The brief version is that you play a rabbit called Bunny, who has to rescue his girl from the clutches of an ape, by taking a base ball bat and knocking his way through 30 screens of bricks. Figured it out yet? Yup, it's another *Breakout* clone.

Yaah, I know – been there, seen it, done it, etc. But *Bunny Bricks* does have a few twists on the old theme. Instead of just having to line up under the ball, this time you've got to give it a crack with the baseball bat. It's hardly revolutionary, but it gives the impression of having greater control (even though in reality you've got less control than in most brick-bashers). All the usual features are here, like indestructible bricks and bonus tokens. Some of the screens have a slight puzzle element too, which usually involves hitting switches in a certain order to gain access to other parts of the screen.

Bunny Bricks is a lot better looking than most *Breakout* games, thanks to plenty of colourful cartoon backdrops. Unfortunately, whoever laid out the controls, must have been on the same trip as the bloke who dreamed up the storyline. They're far from instinctive, but you get used to them after a while. There's nothing much to shout about on the sound front, but it's all made that bit more satisfying with a good sampled 'crack' as you hit the ball.

However, addictive and humorous as it is, disposable fun like this really belongs in the budget price bracket. **Tony Horgan.**

SILMARILS £25.99 **42%**



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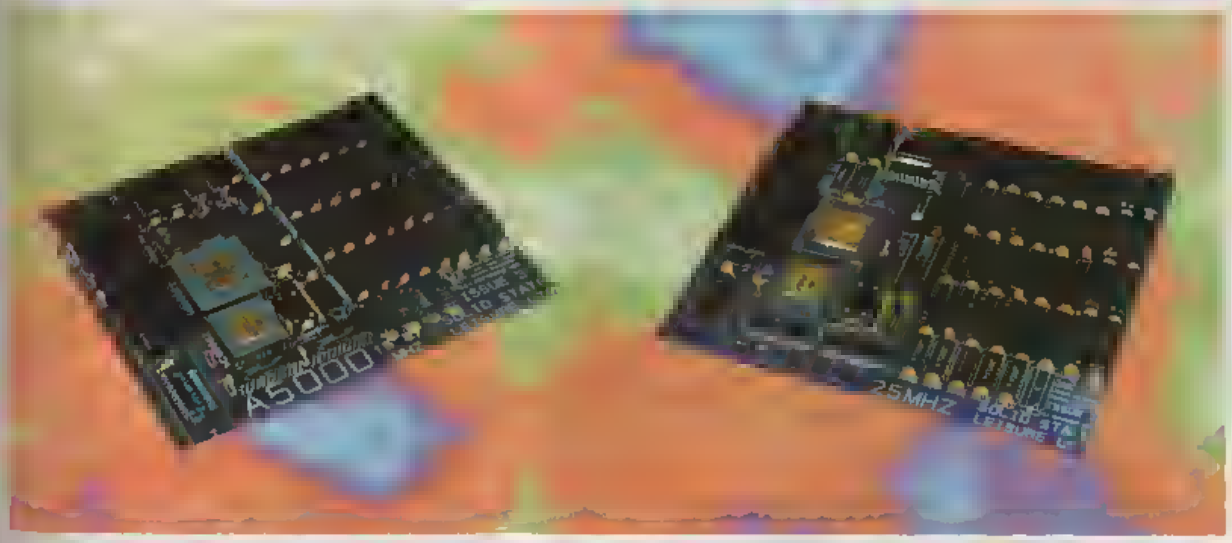

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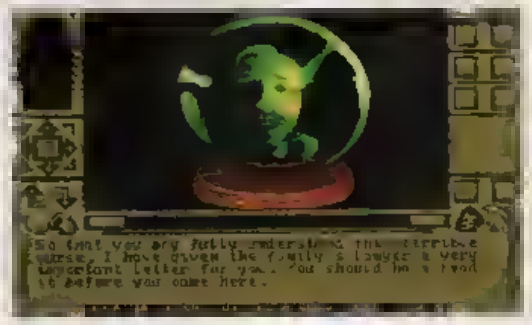
Our very own House of Horrors star, Mark Patterson, puts quill to parchment once more.

CU AMIGA SCREENSTAR

WAXWORKS

This ghoul is your guide through your uncle's museum. He doesn't say much, and disappears shortly after meeting you.



Your uncle is on hand to offer pearls of wisdom. It pays to consult him every time you enter a new location.

Enter this display to be transported back to ancient Egypt. This time you're after an ancestor's twin sister who's a right nasty bit of work.

I'M MELTING

Following the success of the *Elvira* games, Horrorsoft return from the pits of eternal damnation (or wherever they spend their hols) to feed gaming blood-lust with their unique brand of computer horror.

Like *Elvira 1* and *2*, *Waxworks* takes the form an RPG. Although this time Horrorsoft have concocted a plot which lets them make the best cliches whilst including a few lesser known horror formats.

The game starts with your character receiving a message informing him that he wasn't, contrary to what his mother told him, an only child. It turns out that he has a long-lost twin brother who's intent on bringing Satan into the world, and could you see your way to sorting him out. It goes on to say that due to a curse or bizarre genetic make-up, twins have been common in your family, and throughout time one has wandered off to commit every day acts of despicable evil, while the good one attempts to stop them.

Your uncle is the person responsible for this letter, which also contains an invite to his house. On arriving you find your host has turned up his toes some days before, and that he employs a servant more suited to the Hammer movies' casting room. What he failed to mention in his letter was that he has built a wax-work museum in his house, with the exhibits depicting gruesome scenes from history, such as Jack the Ripper going about his business.

SPIRIT GUIDE

Fortunately, your uncle wasn't one for taking things like death on the chin, and his spirit returns to explain exactly how you're supposed to rectify your ancestors' wrongs. Each diorama is actually a gateway through space and time, rather than a piece of sicko art, so that you can actually travel to the locations depicted.

In front of each scene is a plaque which tells you exactly what happened, with the story culminating with a mysterious stranger arriving in the nick of time to save the day. All you have to do to sort things out is step into a scene, instantly becoming the mysterious stranger, then track down and slaughter your homicidal relative.

To begin with only ancient Egypt, Jack the Ripper's London, an old mine-shaft and a spooky graveyard are open to you. These can be entered in any order, as any objects you collect within are lost when you exit. When these are completed other scenes open up, culminating in a show down between you and your own nefarious twin.

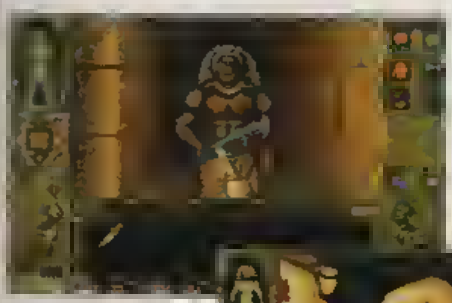
Each stage has its own set of graphics, tricks, traps and creatures. While the objective in each is to find and kill someone, the puzzles vary greatly. Although I only got about a third of the way into the game, I never found it repetitive, which is exactly what I had expected it to be.

CHARACTER CONTROL

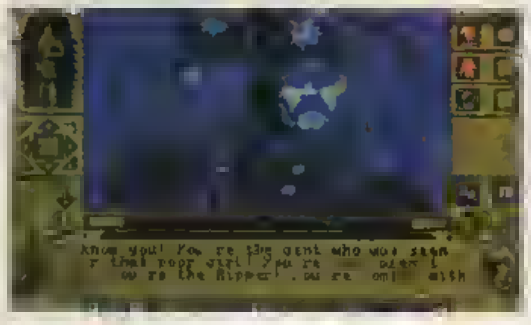
The control system, as is common nowadays, is entirely point'n'click. To examine an item you simply double click on it, and to pick it up you drag it onto the inventory window. The only problem with this system is that it's very easy to overlook an important item, so it's essential to click on everything in the area. While this system works well for the most part, it can be fiddly if you need to change weapons or par-

The graveyard is the most horrific of the early levels. There you face zombies who are really hard to kill, mainly because hacking their heads off has no effect.

Grab the knife to defend yourself. The lamp also comes in handy later on. When searching a room always turn side on, as there are always objects to the sides.



One of the less gruesome baddies that you may meet. However, don't be lulled into a false sense of security by this guy as he certainly means business. Despatch him as soon as possible.



You first task in London is to avoid the police, who reckon you're Jack the Ripper. There's no time for anything, so log it as soon as you enter.

When you take a peek at some corpses you'll be treated to a fairly gory close-up of the poor victim. Best not to hang around dead bodies for too long, though, or you may be taken for the killer.

If the bubbles catch up with you your last few minutes of life will contain a lot of twitching and foaming at the mouth as you dangle from the end of a hang man's rope.

form a similar act, in a hurry, which leads to some very untimely demises.

Combat is very simple. When you've chosen your weapon you simply click on which bit of your foe you want to strike at. Depending on when you click, your character will either lunge or swipe. If you're facing a human shaped creature, it doesn't matter too much, but when it comes to your everyday creatures from the darkside, you have to be very selective about which tentacle you're aiming for. The status of your enemy is shown graphically by the amount of wounds on their body. What's really neat is that the corpse is added to the game map, so you can use your victims as markers to help you find your way around.

You're not without help in your quest. Your character has a number of psyche points which can be spent summoning his uncle's spirit. When it appears you're given a list of questions to ask him, all of which are relevant to that scene and your current situation. I found this feature particularly useful, as it provides further background to your current quest as well as the odd life-saving tip.

WATCH OUT MARY WHITEHOUSE With a name like Horrorsoft, you wouldn't expect this company to produce games with, say, fluffy bunnies skipping across fields. No, it comes as no surprise to learn that *Waxworks* has been banned in Germany. Yes, it does have some pretty horrific graphics, but it's not as if they're particularly realistic. Take the scene mentioned above where you're trying to avoid the police. Your character is represented by a small sprite, and the police are represented by a couple of pixels. Hardly the stuff of nightmares, is it? Even the scene where you're trying to escape from the hangman's noose is pretty tame. Sure, the bubbles are a bit scary, but the sprite of the hangman is so small that you can't see any detail. Perhaps the Germans are just a bit sensitive.

DIGITISED GRAPHICS

The graphics are superb. Much of the time is spent looking at repetitive scenery, but when you come to a key location you're treated to some very smart graphics. The graphics artist must have received a video camera for his birthday, as there are a few bits of digitised animation, along with static digitised pics, to which he's added a variety of throat and facial wounds, along with generous amounts of blood. The music is a little clumsy at times, but there's a different piece for each level which compensates slightly.

Waxworks is set over a whopping 10 disks, which to my mind makes it one of the largest games on the Amiga. While this could lead to all sorts of disk swapping malarkey, it appears that each individual scene has a disk of its own. While there is a certain amount of accessing when you enter a key location, the overall amount isn't much. If you've got a hard drive, though, most of the above problems disappear.

More than the technical excellence, what makes this game really special is the plot. I can't remember having played such an imaginative and involving game. Each one of the subplots is good enough to stand up as a game in its own right. Whether it's nineteenth century London or wandering around a third dynasty pyramid at Saqqara, the atmosphere is fantastic. It's really good to see a game which doesn't rely on hordes of orcs and trolls to provide RPG entertainment. This goes down as one of my top three games of the year, and one of my all-time favourite game concepts. If you can handle the horror, you can't afford to miss this.

buyers guide

release date	Out now
genre	RPG
from	Horrorsoft
controls	Mouse
number of disks	10
number of players	1
hard disk installable	Yes
memory	1Mb

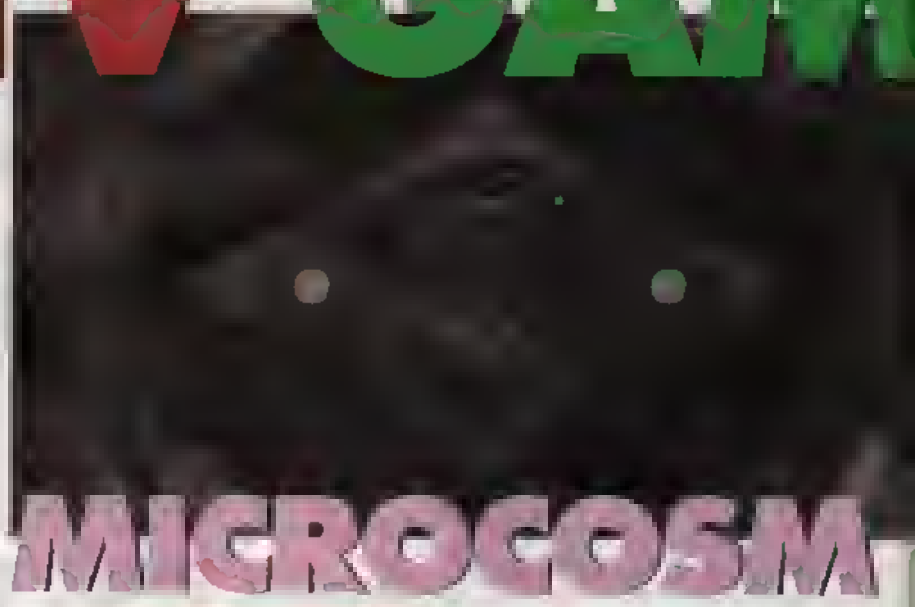
ACCOLADE £34.99

"One of the best RPGs I have seen in a long time."

GRAPHICS	89%
SOUND	80%
LASTABILITY	92%
PLAYABILITY	90%

OVERALL 91%

CDTV GAM



Is CD-ROM really destined to a life of running audio-visual encyclopedias? Tony Horgan takes a look at the first of two games that Psygnosis hope will change the face of CD gaming forever.

NEW ANGLES

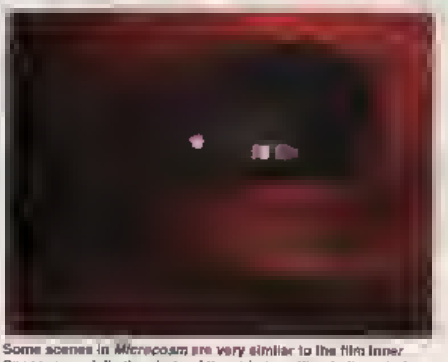
We all know that CD-ROM holds huge potential for games. Despite having 600Mbs to play with, and the opportunity to spool video animation and CD quality sound direct from the disc, so far we've been offered nothing more than ports from existing floppy games. Determined to make their mark on the new-born CD games market, Psygnosis have approached the job from a completely different angle, and the results are just about coming to fruition.

First off the blocks is likely to be *Microcosm*. Taking the basic theme of the two films Fantastic Voyage and Inner Space, it's an epic action adventure that's had a development team of around 32 people working on it for the last 12 months.

It's the year 2051, and one corporate buy-out after another has lead to the formation of two massive companies, with the finances of the world depending on their success and failures. Both have decided that there's no room for the other. However, while one attempts to get the upper hand through honest business dealings, the other resorts to more sly tactics. They've implanted information-extracting computer chips into the brain of rival company boss Korsby, the plan being that they can now predict their competitor's future deals, and take action accordingly.

INJECTED WITH A POISON

Playing the role of an air-ace of the future, you're miniaturised, injected into the boss's bloodstream, and given the task of finding and destroying the implant. In typical Psygnosis style, it will be fronted by an extravagant intro animation, which sees the camera zoom into a planet surface from outerspace, down through the cloud base, swooping into a futuristic cityscape, along the alleyways and streets, through a window into a lab containing Korsby's body. Entering one of the life-support tubes connected to the body, the player is sucked into the blood system, and takes control of the craft.



Some scenes in *Microcosm* are very similar to the film Inner Space, especially the shots of the ship travelling in the arteries.

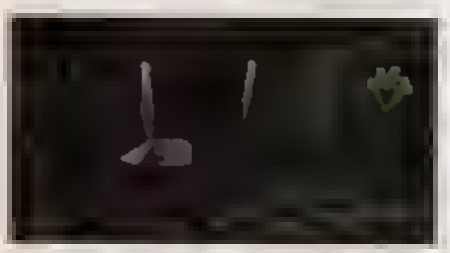
You might think that's the last of the fancy graphics, but that's where *Microcosm* is different. That same cinematic quality visuals continue right through the game itself! Your put in control of a minute bio-ship, hurtling through the veins of Korby's body. Not for the squeamish this one – the inside of the veins look horribly realistic, with strings of goo hanging down like stalactites. In fact, it's just like in those medical documentaries that always come on when you're having your tea, with a surgeon poking a pointy little camera on a wire down some poor soul's various pulsating orifices.

24-BIT SLIME

It's light-sourced colour 3D all the way, but there's not a vector or polygon in sight. Instead, everything has been ray traced on professional 24-bit systems, down-converted for Amiga/CDTV compatibility, and written onto the CD. Once in the game, the background images are loaded from the disc, and played like a series of multiple choice animations, depending on which route you take.

The real action takes place over the top of these stunning backgrounds. On your way to the brain, you'll have to fight off countless enemy ships, implanted to stop any such counter missions such as your own. Any new development is accompanied by a brief cut-scene, showing for example, a full-screen close-up of your ship as it bobs and weaves through the tunnels.

This is just the stuff to kick start the CDTV and CD-ROM scene. If this doesn't set the market alight when it's released in March '93, nothing will.



This 24-bit rendering makes up part of the opening sequence. Unfortunately, pictures of this quality are going to be hard to transfer to the Amiga, even with CDTV.

The ship approaches one of the implants in Korsby's body. Take careful aim and blow it away before the rival corporation's goons get to you.

BEHIND THE SCENES

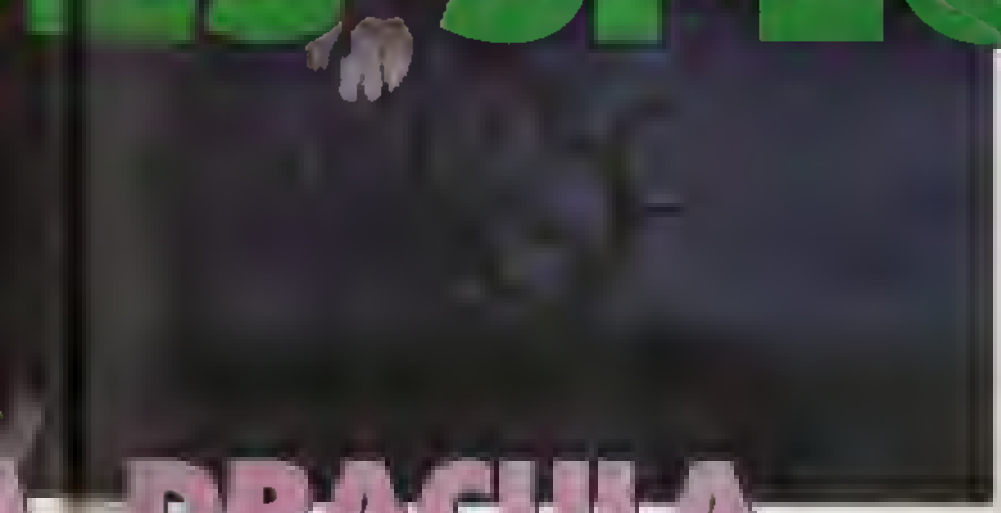
We were so stunned by the quality of the two upcoming titles that we thought it only fair to give credit where credit's due. So, here's a roll call of the team involved:

- Publisher: Psygnosis

Development Team:

- Artists: Neil Thomas, Lee Carus-Westcott, Garvan Corbett, Jeff Bramfitt, Jim Bowers, Neal Sutton, Nicky Carus-Westcott, Mike Wainwright, Chris Moore, Gary Bayley.
- Programmers: Paul Francis, Chris Wylie, Gavin Dodd, John Gibson, Dave Berkford, Kenny Everett, Mike Anthony, Andrew Toon, Simon Moore, Stuart Sargeaunt, Dominic Mallinson.
- Designers: Tony Parkes, Nick Burcombe, Nik Wild.

ES SPECIAL



DRACULA

Not content having just one enormous CD-ROM project on the go with *Microcosm*, Psygnosis are beavering away on another monster. *Dracula*, no stranger to computer games, is soon to make his first appearance on CD-ROM.

THE WOW FACTOR

If Psygnosis had their way, all games would simply be marked with a Wow! factor. If that was the case, they'd have had quite a few 90% reviews by now. Even going back to the days of *Arena* and *Barbarian*, and more recently the *Beast* series, they've always managed to produce that jaw-dropping initial impact that shoots right off the gosh-o meter. Guess what? They're at it again.

In a first for Psygnosis, they've won the rights to publish the official game of the forthcoming Dracula film. Starring Anthony Hopkins among others, Dracula opened in the U.S. in the autumn, and packed out cinemas across the country. Psygnosis are hoping for a repeat performance when it opens here in March.

The movie follows the plot of the original novel fairly closely. Jonathan Harker is the good guy, who finds himself in dealings with the Count, who wants to get himself a bit of property over in Olde England. All seems well, as Harker accepts an invitation to lodge at the Count's castle in Transylvania. All this changes when Dracula spys a photo of Harker's girlfriend, who bears a remarkable resemblance to an old flame. Soon she becomes an obsession, and Harker begins to get the feeling that the Count has an ulterior purpose when he asks him to stay for a little bit longer. Harker has to

After the Psygnosis team had been digitised, the pictures were retouched using DPaint.

try to stop Dracula getting to England and putting his pointy fangs into his girlfriend. This is a perfect plot for a platform based beat'em up, after all haven't we all heard much more ludicrous plots used for these kind of games?

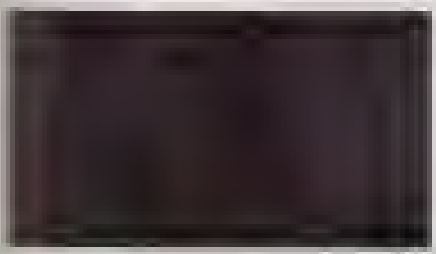
As with their other big CD title *Microcosm*, the blimey, that's good' comments, are induced by the stunning visuals. With the help of a Soft Image professional 24-bit 3D anima-

tion system, the Scouse lads have produced a game that looks like nothing you've ever seen before.

Most of the game takes the form of a horizontally scrolling beat 'em up, with arcade adventure elements creeping in at certain points. As far as the gameplay is concerned, it's fairly straightforward. Different levels take you through swamps, forests and castles, throwing up bats, ravens, rats, bewitched skeletons, gargoyles and Dracula himself, who has to be battled a number of times before the final conflict.

REAL 3D

What makes it different from anything else are the graphics. We've all seen parallax scrolling backgrounds, sometimes with dozens of planes as in the *Beast* games, but nothing can compete to the illusion of three-dimensional depth given by the backgrounds of *Dracula*. Usually parallax effects are created by moving sets of flat graphics at different speeds, with those in the foreground moving fastest. This can be very



As an extra log drifts into the forest all good adventurers should be tucked up safely in bed – NOT!

The representation of Dracula's castle has closely matched the descriptions in the original novel by Bram Stoker.

Weird creatures roam the corridors after dark. Any sensible man would follow Dracula's instructions to remain in his room. Unfortunately, hardened adventurers don't have the sense to follow simple instructions, so it's off for a bit of wandering.

effective, but it still looks like a load of card board cut outs moving across the screen.

Imagine you could dispense with all that pseudo-3D scrolling, and walk around in a fully ray traced texture mapped environment, that scrolled and panned under your control impossible? Don't you believe it, because that's just what you get with *Dracula*! Whether you're running through the icy wind in the spooky forest section, or hacking your way through the castle stage, you can't ignore the amazingly solid looking backgrounds as they scroll past

What makes it even more convincing is that this isn't just an automatic slideshow animation running behind the main action – it's all under your control Not only do you walk along in front of these wonderful 3D scenes but you also interact with them to a degree, walking up rendered animated staircases, opening trap doors and so on. If all this wasn't impressive enough, you get even more mouth-watering animations as you move from one scene to another with dynamic panning and zoom shots taking you around from place to place

BLUE MOVIES

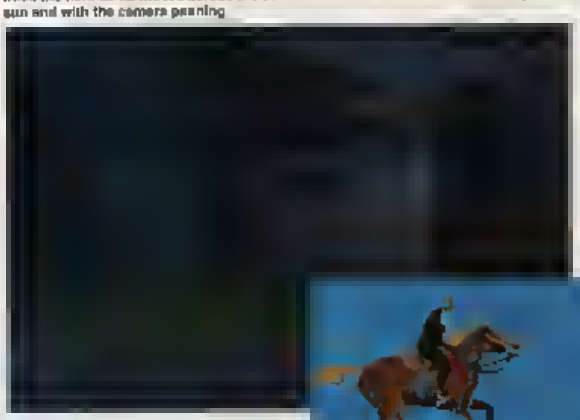
Innovation number two concerns the rest of the animation The design team wanted to get the most realistic sprites possible, to equal the standard of the backdrops. However, digitising figures directly from the film wasn't viable instead, Psygnosis had to turn their hands to a bit of dramatics themselves.

Dolled up in their own replica costumes, the team got out their video camera, and shot themselves running, jumping, dying, casting spells and all that kind of thing These Oscar-worthy performances were then transferred to *Deluxe Paint* for retouching and animating, separated from the background using a variation on the 'blue screen' technique, the same method that's responsible for putting Doctor Who on the Planet Thalg, and superimposing newscasters on footage of efficient-looking office scenes.

Due for release in March 93, *Dracula* could be to the CDTV what *Defender of the Crown* was to the Amiga. It remains to be seen whether the gameplay can equal the graphics, but either way, it looks set to shift quite a few units this Easter

These wonderful quality pictures will hopefully, be matched by an equally haunting soundtrack. Let's pray that Psygnosis have the sense to include some spot effects like the hollow sound of footfalls on the stairs.

The sun sets on another day. It's only at night that our hero's, Jonathan Harker, worries really begin. The plan for this scene is to track the hero as he moves across the screen. The shadows will be continually rendered, live so that they move with the setting sun and with the camera panning



The scene is set outside Dracula's castle with a superb animated intro Dynamic panning shots and thunderous sound effects get the pulse racing ready for the spooky action in store

The horse's movements were taken from a real one using a video camera Each frame was then digitised, and then the whole sequence was strung together using *DPaint*'s animation features

THE COMPETITION

So what are these gorgeous games up against then? So far, most of the games to appear on CD have been identical to their floppy counterparts. The trend has been to put existing games code, work, and barrel onto CD, throw in the rest of the disc with extra soundtracks, intro animations, or simply stop of packing the bank game. Some of the recent releases have started to show a little flair in design. Take *Sherlock Holmes: Consulting Detective*, from Icon Simulations, which was a title that not only used the visual storage capacity of the CDTV well, it was also a decent game.

Although the CD-ROM concept has been knocking around for a few years now. It's still quite a recent development in reality, but unless some of the gateway's is tapped soon, it could die an untimely death before it's got off the ground. After all, hardware is only as good as the software it runs. With *Microcosm* and *Dracula*, Psygnosis seem to be the only team using CD-ROM as anything other than a big floppy. So what about the rest eh? Get your fingers out!

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Fighter, Pipemania, Platoon, Predator, Prince of Persia, Pro Boxing Simulator, Pro Tennis Tour, Purple Saturn Day, Puzznic, Quattro Fighters, Quest of Aargon, Rainbow Islands, Rally Cross Simulator, Rambo, Rambo III, Rastan, Real Ghostbusters, Renegade, Renegade III, Rick Dangerous, Robocop, Run the Gauntlet, Scramble Spirits, Shadow Warriors, Shinobi, Skate or Die, Skate Rock, Skate Rock Combo, Skate Wars, Skateball, Skateboard Joust, Skateboard Kids, Skateboard Rock, Skateboard Thrash, Skateboard Warehouse, Skateboard Wars, Skateboard Wizard, Skateboard Workout, Skateboard Wrecked, Skateboard Xtreme, Skateboard Yard, Skateboard Zone, Skateboard Zoo, Skateboard Zoom, Skateboard Zoomer, Skateboard Zoomer 2, Skateboard Zoomer 3, Skateboard Zoomer 4, Skateboard Zoomer 5, Skateboard Zoomer 6, Skateboard Zoomer 7, Skateboard Zoomer 8, Skateboard Zoomer 9, Skateboard Zoomer 10, Skateboard Zoomer 11, Skateboard Zoomer 12, Skateboard Zoomer 13, Skateboard Zoomer 14, Skateboard Zoomer 15, 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SAMPLER Usually a small cartridge that allows you to take sounds from a microphone (with amplification) tape CD etc and record (digitize) them into your computers memory. Once in the memory a sample (sound) can be changed using the sampling software

SAMPLING SOFTWARE Allows you to alter sounds that have been digitized by the SAMPLER. Normal functions with sampling software include loading and saving a sample disk, altering the sample by cutting, speeding up/down, fading in/out, joining to other samples and much much more

SEQUENCER Allows you to take samples and play them back in an order (sequence) that you determine. For example if you sampled a piano note a sequencer would allow you to play that note back at different pitches and in a sequence you decide. Your one note loaded into a sequencer can become a complete piece of piano music

MIDI INTERFACE A small cartridge which plugs into your Amiga and allows a Midi instrument (usually a Keyboard) to communicate with the computer. If you already have a keyboard then you need to check that it has a Midi Port on it in order to work with a computer

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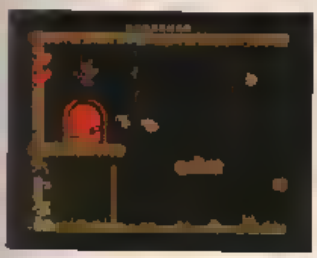
small tips

Artful advice, bright bonuses, canny cheats,...the CU ABC of game-playing guile is here – the small tips that are a big help!

ADDAMS FAMILY

If you're in an oaky kooky spooky mood then these level codes for the creepy platformer will send a shiver down your spine.

Level 2: 91R1B
Level 3: R1R1G
Level 4: R99K&
Level 5: V919B
Level 6: VGR12
Level 7: BGKKX
Level 8: BLJ12



BART SIMPSON AND THE SPACE MUTANTS

To skip a level, type 'SHEEP IN A GROUP WEARING HATS' during play. It's also worth trying 'EAT MY SHORTS' and 'COWABUNGA' whilst on the title screen.

HEIMDALL

Here's a handy hint for heroes who never say die. If your character has just been killed and you want to restore your weapons, magic, and crew members, but forgot to save the game beforehand, all is not lost! Go to the 'Save Game' option at the beginning of the game (where the attribute options are). When the instruction to insert your saved game disk appears, click on 'NO' and you will return to the items screen with everything you had before you were killed.

JAGUAR XJ220

Core's excellent car racing game can prove quite a challenge. To do a two minute lap in just 30 seconds, go to the mode part of the music section and hit the left arrow key on the scan.

THE KILLING GAME SHOW

Come on down . The cheat is right! If you open the box, rather than take the money, you'll see that you've won a golden shot at another top tip. Don't press the Fire button while you're on the 'Good Luck' screen, press Help and a map of the forthcoming level will appear. Once again, when the 'Press Fire to Continue' message pops up, press Help and all your lives will be restored. If, even with all this aid, you still get killed, hit the Help key once more during the replay. You will start again, from the point at which you died, with five lives.

PITFIGHTER

If you're getting impatient for the rough and tumble of the higher levels of this game, type 'LOBSTERS' during play. If you now press a numbered key you will zoom to the level with the same number. And there's more. 'C' will send you to the last championship level, 'G' will put you into the grudge match, and 'L' will enter you for the elimination match.

SHADOW WARRIORS

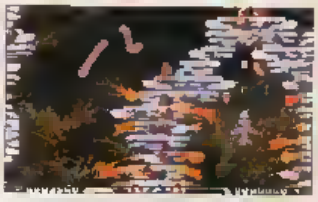
Having trouble shadow boxing in this exciting beat 'em up? Hold down the Control, Escape, F2, C, J, V, Help, Right Alt, Left Bracket (numeric keypad), and Enter (numeric keypad) keys while the title screen is displayed. Phew! Having used all your fingers to do that, the bottom of the screen will flash. If you now press 'Help' you will skip levels, '1' and '2' will give your character more energy, and 'Q' will make him invincible.

TERMINATOR 2

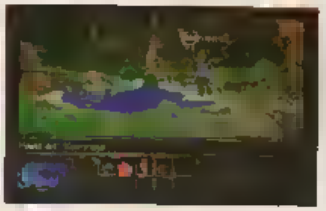
Now you can change levels as fast as the T 1000 changes shape in this game inspired by the all-action movie. After pausing the game, press each of the Function keys in turn. Press fire to resume play and you'll find the Escape key advances the levels. Hasta la vista, baby!

XENON 2

To skip levels in this classic shoot 'em up, pause the game and type 'RUSSIAN AIR'. Switch off the pause and press 'N' – it's as simple as that.



LEGEND OF KYRANDIA



As there appears to be some confusion surrounding whether or not it is possible to install *Legend of Kyrandia* onto a hard disk, let's set the record straight. It is possible to carry out this simple task, but the documentation included in the game packaging is not helpful.

The simple solution to this problem is to create a new 'Drawer' in your workbench window and place all your Kyrandia files inside it. Open up your hard disk window and click on the Empty drawer icon. Pull down the Workbench window from the top of the screen and select the Duplicate icon. You will now have created a copy of the Empty drawer. Pull down the Workbench menu again and select Rename. You may now rename the 'Copy of Empty' label to Kyrandia. Insert the first floopy disk of the game set and open up its window to display the INSTALL icon. Drag the INSTALL icon into the Kyrandia drawer. This will copy the installation file from the floppy and put it inside your Kyrandia drawer on the hard disk. Double-click on the INSTALL icon inside the Kyrandia drawer and the screen will clear and the installation will automatically begin to copy all files from the floppy disk onto the hard disk. You will be prompted as normal to insert each of the floppy disks in turn until the installation is complete. Close the Kyrandia window and open it again to display the new game icon which has appeared. Voila, it's installed.

GOBLIIINS

Many thanks to Kevin Coward of Gloucester who has increased the store of human happiness with the following thorough cheat collection. A special CU 'Ta very much' also goes to Alex Barley of Maulden, Bedfordshire and Daniel Sidsby of Dunton for the many cheats they contributed to this month's issue.

The access codes for Goblins are:
1 – No code
2 – VOVBFDE
3 – ICICCAA
4 – ECPQPCC
5 – FTWKFEN
6 – HDWFTFW
7 – DWNDGBW
8 – JCJCJHM
9 – ICVGCGT
10 – LQF0SJS
11 – HNWVEKZ
12 – FTQITLA
13 – DCPJGMD
14 – EWDENNH
15 – TCNCTOU
16 – TCVDRPM
17 – IQDNKQO
18 – KKKNSRA
19 – MEMEISG
20 – MLEURTF
21 – KEUDEUJ
22 – SOLEDVT

These Goblins all in one jar and out the other.

I know it doesn't look much now, but wait until the decorations have been in.

To finish the final screen and complete the game:
1 Magic the flat stone
2 Catapult the rope
3 Catapult the bad wizard
4 Magic the bat.
5 Hit the turtle
6 Take the bag
7: Drop the bag on the floor, directly below the spider
8 Catapult the thread between the spider and Asgard
9 Magic the spider
10. Wait until the three spiders have fallen into the bag
11. Take the bag
12 Finally, put the bag beside the cooking pot. Taa-da, you've finished the game.

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EDUCATION AND GOVERNMENT ORDERS WELCOME

PART ONE

Hot on the heels of our review last month comes this super guide to the Screenstar-rated game. If Malcolm's leaving you feeling less than jolly our step-by-step player's guide will soon wipe the smile off his face.

THE LEGEND OF KYRANDIA

This best bit of bridge work I've seen since I last went to the dentist. Herman's work is done and Brandon may cross to the Timbermist Woods.

Tears of a clown Malcolm the mad jester won't feel like laughing when he knows Brandon's been repairing the damage he's caused. A tear caught at the Pool of Sorrow fills the hole in the rotting willow perfectly. Green-fingered Brandon does his bit for re-forestation by curing the tree and allowing it to spring into life as though it was well, spring!

Brandon appears courtesy of the Kyrandia Playhouse where he is currently starring as Buttons in Cinderella.

AT HOME

To begin with, don't let Brandon waste time with his granda grandad – the old man will keep his petrified pose until our hero's mission is accomplished. Just pocket the note and the giant garnet on the workbench, swipe the saw from beneath it, and grab the apple from the purple pot. After chatting with the Tree Messenger, Brandon should be on his way by taking the tree root lift between his house and the ground.

Send Brandon to speak to the temple to meet Brynn. He can reach her by exiting the screen showing the ground beneath his treetop home, heading left (past the withered willow), left again, up (i.e. through the exit at the back of the screen), and then enter the temple.

Give Brynn the paper and a hidden message will appear on it. Malcolm the mad jester will be revealed as the source of Kyrandia's woes (as if you didn't know that already). Brandon must then go and fetch Brynn a lavender-coloured rosa. Don't let Brandon's knapsack get overburdened – leave the note with Brynn before leaving. Brandon may wish to secrete caches of useful objects in places he can return to, rather than try to carry everything. Return to the base of Brandon's house, exit screen right, pick up the sapphire if you wish, then go right again, to the Pool of Sorrow. Gather a teardrop from the pool, then go back to the willow and cure it by dropping the tear into the hollow on its trunk.

That sprightly sprite Marith will now pop up, wanting a game of hide and seek. Brandon should play along: follow Marith to the right, until the Pendot appears (although you may safely ignore that), then up. Catch Marith lurking by a tree, and keep the purple marble he then offers Brandon. If you send Brandon right again, he will find himself beside a forest altar. Place the marble to the left of the two marbles already in position, and pluck a purple rose, which grows nearby.

Brandon now returns to the place where he saw the Pendot, continues down (i.e. through the exit at the bottom of the screen), past Herman's tree, down again, then left. Brandon will now meet Herman beside the decrepit bridge; give him the saw so he can busy himself making repairs. Brandon should leave Herman to it, and take the rose to Brynn.

'Give me the tools, and I will finish the job!' With Kallak's saw Herman says 'I'm a lumberjack and I'm okay', and prepares to repair the bridge.

Once she has it, the rose will be magically transformed into a silver flower. Take this to the silver altar and place it on top. A jewelled amulet will now appear. Brandon should go back to Herman and find the bridge completed – do not attempt to cross if it isn't finished, it's a long way down and Brandon can't swim. If the bridge is ready, hurry across into the Timbermist Woods.

TIMBERMIST WOODS

Once in the woods, head left to Darm's house, then left again to go inside. Darm will ask for a quill, and Brandon should go in search of one. Leave Darm's house, go down to the statue, then right, where Brandon will find a tree with a songbird's nest in it. A walnut lies nearby: pick it up before returning to the statue. Go left, to the marble altar, then left again to a grove of oak trees. Take an acorn from one of the oaks, and all you need now is a pine cone. You may have to wander around the forest a bit to find one, so keep an eye out and keep track of your movements. Have a word with Nolby (down from the statue) and he may give you a hint.

When Brandon has the walnut, the acorn, and the pine cone, go back to the tree with the bird's nest in it. Go down to the wishing well, down again, then down once more to Deadwood Glade. Plant the walnut, acorn and cone in the hole and a plant will grow magically, energising the amulet's yellow gem. Return to the songbird's tree and use the gem – it has acquired the power to heal. The songbird had been ill (poor thing). If Brandon cures it with the gem, the bird will be so grateful it will give him a quill.

Take the quill back to Darm, who will use it to write a magical scroll. Brandon should take the scroll with him when he goes looking for the four birthstones, as Darm suggests. Go back to the wishing well, then right, to the bubbling spring. The first stone he needs, the sunstone, is in the bottom part of the spring. Things now get tricky! Nine more varieties of gem lie around the Timbermist Woods, and the glades near Brandon's home. All of these must be gathered as the nature of the next two birth-

Our fashion victim chats with Darm and his classy dragon to check that he's on the right track. Is he one of the Featherman? When Brahma'n cures the Birdy with his newly-invigorated yellow gem it will drop a present for him – don't worry, though, it'll only be a quill

stones is unpredictable and varies from game to game (remember the advantages of saving games prior to vital moments).

Brandon now goes back to the oak grove, then up to a tree upon which grow rubies. Brandon needs to pick one (as this is the fourth birthstone), even though he will be bitten by a poisonous snake on the first attempt. Once a ruby has been acquired Brendon may heal himself with the amulet's yellow gem (if he continues his quest without curing himself he will soon die). Go to the marble altar and place the birthstones in the golden plate. It is necessary to do this in the correct order: the sunstone first, trial and error for the next two, and finally the ruby. If Brandon has guessed the correct sequence – Alakazam – the plate will become a flute.

Return Brendon to Darm (with the flute, of course) and listen to the directions to the cavernous labyrinth of Shadowrealm. Go to the Deadwood Glade, head right, right, then right again to stand before the fearsome serpent headed cave entrance. As Brandon approaches, Mad Malc will appear for the first time, intent on some slapstick. The jester will hurl a dagger at Brandon, but will miss him. Brendon must then throw back the blade, sending Malcolm scuttling into the cave, sealing the entrance behind him with ice. Play the flute, the sound of which will smash the ice. Leaving the flute behind, Brendon may now enter the cave and, through this, Shadowrealm.

SHADOWREALM

Dangerous shadow wraiths lurk in the dark of these caverns and will kill Brandon if he enters any part until by the firebernes which grow at various places in the vicinity. Don't forget that each berry will glow for only three caves! Pass by the mineral pool, going up to grab some firebernes. Return to the pool, then go right, harvest some more firebernes, and go right again to an iron gate. Head right again, into the depths of Shadowrealm, and the gate will shut behind Brandon. If Brandon finds himself with a surplus of berries, bear in mind that these can be used as handy route markers – if fireberries are dropped they continue to glow.

The best route to follow, which includes plenty of fireberry bushes, is this: right, up, right, down, down, right, then up. The first of five rocks which may be used to counterbalance, and thereby raise, the iron gate will be found here. Brandon will need to get back to the woods soon, so have him either pick them up as he goes or remember to pick them up on the way out – fireberries are more important at this stage, however. Brandon should continue up, right, right, up, and then right again, to reach the Pantheon of Moonlight. The problem the pantheon poses must be solved for Brandon to complete his quest, but don't try to do anything with it yet. Go right, down, down, left, down, down, down, and right to the Cavern of Twilight. There is a coin in this cave, which Brandon should pocket before continuing. Head right, right, up, left, up, up, right, right, down, right, and up to the Emerald cave where Brendon should grab an emerald before proceeding. Go up, right, right, and up again to grab the final rock before returning all the way to the iron gate.

Using the rocks, open the gate, and send Brandon back to the wishing well in the woods. Throw in the coin and pick up the moonstone which will then appear. Re-enter Shadowrealm and put the moonstone in the base of the Pentheon's pillar. The amulet's purple gem will now be switched on by bright will-o-wisps, granting Brandon the ability to float, with his own illumination, and no further need for firebernes. From the Pantheon, float to the Cavern of Twilight again, then go right, right, right, up, right, down, and right once more to reach the banks of a volcanic river. Use Darm's magic scroll to freeze the river, then float across (up). In the next screen will be found a fireberry bush and, more importantly, a key to Castle Kyrandia. Keep the key and flit back to the first fireberry bush you encountered after coming through the iron gate. Go up, then up again, and Brandon will have reached the Chasm of Everfall. Our hero may now fly across (Up again!) to Faeriewood.

"Oh, the Deadwood stage is easily overcome – plant an acorn, a walnut, and a pinecone in the hole and a whole lot of shaking will be going on as a talking plant bursts forth.

FAERIEWOOD

Feel free to let Brandon roam at will once he reaches Faeriewood – it doesn't matter where he goes, he'll soon get beaned by a falling branch. When he regains consciousness, Brandon will find himself in the laboratory of Zanthia the alchemist. She will ask Brandon to fetch water from the magic fountain. Send him there, with several flasks from the lab, by exiting the left of the next three screens. Be careful when leaving Zanthia's, however, as a giant man-eating frog will be watching from the swamp. It will eat anyone who gets too close. Malcolm will turn up at the fountain, and vandalise it by taking one of the crystal globes that circles it.

To restore the fountain to its former glory, Brandon should begin by walking left, left, down, down, left, up, and up again to the Flaming Tree. The crystal orb is amongst the flames, but Brandon may get past these free from harm by using the magic of Darm's scroll upon them. After Brandon has taken the orb back to the fountain, and has mended it, he will be able to fill his flasks with water. Have Brandon take a drink of this water, and the blue gem on the amulet will be empowered, and enable Brandon to eliminate minor magic spells.

When Zanthia has been given the water, she will drop some hints about the various effects of her potions. Brandon's new mission is to find bluebernes to pop in a potion. Return to the screen before the Flaming Tree, then send Brandon left, left, left, and then up to a sparkling waterfall. Pick the bluebernes which grow nearby, then return to the lab to find Zanthia gone. A trapdoor beneath the mat forms the entrance to a passage leading away from the house. Go through the trapdoor, then head right, right, right, up, up, and up once more to a tropical lagoon beside which red orchids grow. Brandon should not attempt to float to the other side using his will-o-wisp power, as a fish will leap from the deep and swallow him.

NEXT MONTH

That should give you enough to go on for the moment. For those of you still having trouble with the later levels, the player's guide will be back next issue with the final part of the solution to the *Legend of Kyrandia*.

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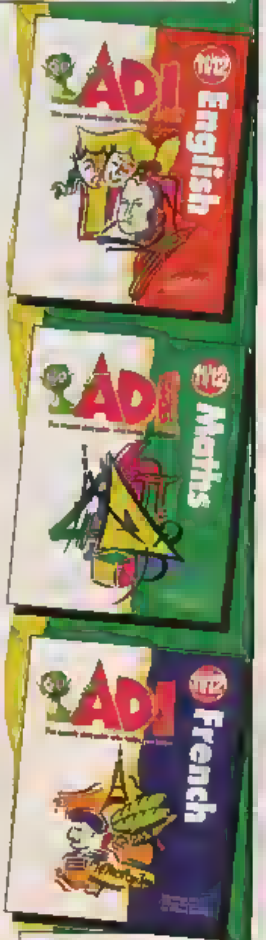

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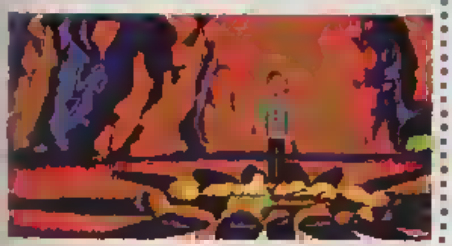
UFM

Steve Merrett returns to the Amiga scene to cast his godly eye over the many new budget games set to appear at a shop near you...

ZAK MCKRAKEN



Released slightly before *Indy*, *Zak McKraken And The Alien Mindbenders* is a top-notch spoof of countless B-Movies – however, unlike Gremlin's turgid *Plan 9*, it pulls it off perfectly. It transpires that aliens are set to overtake the world, but one 'Super scoop', Zak McKraken, has rumbled, and is unravelling their plan, and – guess who!? – you're Zak! Using the same point'n'click system as both *Indy* and the more recent *Monkey Island* games, but *Zak* looks a little primitive in comparison, it still beats the pants off more recent games. The humour is excellent with loads of little in-jokes, and the characters are introduced one by-one and this adds to the atmosphere perfectly. If you're split between *Indy* and *Zak*, I'm afraid there is only one answer available to you – buy 'em both. I guarantee you won't regret it.

89%

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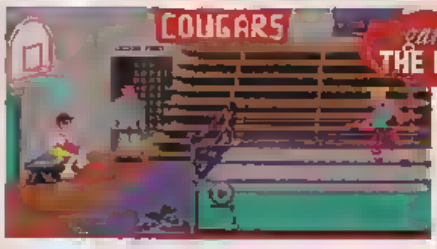
INDIANA JONES: THE ADVENTURE



game of THE MONTH

Based on the third film in the series, *Indiana Jones And The Last Crusade The Adventure* is the only game that U.S. Gold has released which has done the character justice. Following the silver screen antics of Indy to the word, Lucasfilm's adventure is still a major challenge, and quite simply the finest game to emerge from their stables. Cast as Indy, the player is set the task of retrieving the Holy Grail, and this humble task starts at a small American school before moving to Vienna and Nazi Germany. As well as the stunning puzzles, *The Last Crusade* succeeds on every other count, too. It has stunning graphics, an easy-to-use parser, and a modicum of arcade scenes to keep you on your toes. In short, this is probably the best adventure I have ever played and, whilst I honestly can't profess to being an expert of the genre, this has once again got me hooked. And that's after I went to the trouble of completing it first time round. A genuine classic, and an essential buy.

92%

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BATTLEHAWKS 1942

Flight sims never really do anything for me, as the reward for all that mastery of a dozen assorted key presses and flap wiggling, simply isn't justified by seeing a number of polygons disintegrate before you. However, I do admit to liking the basic premise of dog fighting. Cinemaware's *Wings* and, indeed, *Battlehawks* offers stacks of such daredevil fighting. Sadly, though, whilst *Battlehawks 1942* wins a massive thumbs-up for its ease of play, it is very samey and is starting to look extremely dated. Controlling your trusty fighter plane, a number of missions await your weaponry and flying skills, including missions to take out large targets. However, by the time you have got used to the sluggish controls (jerky screen update, and the chunky and barely recognisable enemy sprites) all the atmosphere and playability has been shot down ages ago. Not really worth the effort, I'm afraid.

56%

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DIZZY: PRINCE OF THE YOLKFOLK

(Read with heavy irony) Oh good, Dizzy has returned in another of those flick-screen arcade/adventures. Great, this means that once again I can wander from screen to screen picking up weird-looking objects and put them to use in a series of obscure puzzles. AND I can then spend ages talking to tedious characters who offer about as much interaction as a loo door. Basically, you know what to expect here, and it is just the same old stuff cobbled together with a few new puzzles and characters. Still, if Dizzy games are your bag (in my case, a colostomy bag) then you'll be fairly chuffed with another competent but uninspired entrant to the series. Somehow, though, these seem far more suited to the more limited Spectrum market.

35%

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PICTIONARY

Normally, the idea of translating a board game to a computer is fairly sound. There should be no more cheating the banker in Monopoly, no more losing the question cards in Trivial Pursuit, and card games will have the pack shuffled and ready to play. However, *Pictionary* is a different kettle of worms. The board game relies on a number of fagared players sketching whatever the game cards instruct them to. This translating these on to a computer screen relies on the game featuring a fairly decent drawing package. Oh dear, it's a pity then that *Pictionary* is saddled with a package which is about as flexible as Stevie Wonder with an Etchasketch. Because of this, the game takes twice as long to get into as it does actually drinking large quantities of lager and setting the board game up. And even at eight quid it's still a dubious purchase.

56%

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GETSERIOUS

102 TDME Series IV

102 A-Gene

102 Logitech Pilot Mouse

104 Deluxe Paint AGA

108 VideoMaster

111 Video Back-up System

114 Digital Sound Studio 8

118 V-Lab

121 SCSI vs IDE

126 Canon BJ-200

130 Daata Scanner

132 Wordworth 2 vs Excellence!

139 Art Gallery

144 Amiga Profiles: Tobias Richter

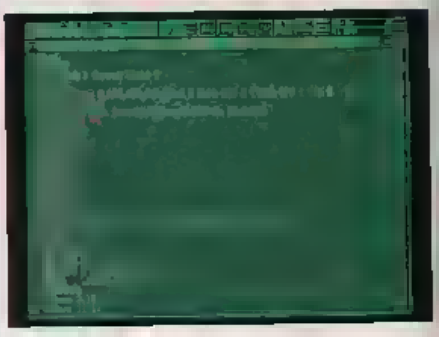
150 PD Scene

153 PD Utilities

157 Videoscape 3D Tutorial

TOME Series IV

Nick Veitch looks at a great help for games' programmers stuck for a backdrop.



You know the problem. You want to create a game, probably some kind of shoot 'em up. But how exactly do you create all those backdrops, and more importantly, how do you continuously scroll them from within your game?

Well, the answer, like the answer to so many things, is tiles. Tiles are small squares of picture data, like IFF brushes, which are assembled in order to create a full image on the screen. The advantage of constructing a picture in this way is that when some parts of the screen are similar, the same tile can be used more than once. If you are very cunning about the way you arrange the tiles, the end user won't even notice that you have used this method to construct the screens.

Since the entire screen is made up of tiles, you can then define complete images just by listing the

A-Gene

Ever wondered just how many famous people you're related to? Nick Veitch may have the answer.

Every year thousands of American tourists descend upon these islands with one objective in mind. Well yes, they do wear loud clothing, talk too much and insist on mispronouncing every place name they possibly can, but the real reason they come is to check out their roots. They all really want to know that they are related by marriage to the great (to the power of 14) grandson of a man who once got beheaded for 16 groats worth of tax evasion.

A lot of normal people are quite interested in their family history too. A lot of families find it hard to trace their history back through upheavals like the last World War. Even if you do know who your great grandparents were, it is difficult to record all the information in a meaningful way.

That's where *A-Gene* comes in. It is essentially, a database, but it is a database which has been specifically designed for dealing with records of peoples lives. Entries allow complete details of birth, marriage and death including locations and dates

tiles that are required to make it which takes up a lot less room. These lists are called maps.

It makes sense doing things this way. Consider a game which scrolled over 20 screens of backdrop. Doing it the obvious way with a huge bitmap would require (20 x 32k =) 640k of memory – there wouldn't be enough room left for the game on most systems. With a tiling system these screens could typically take up less than 50k!

About 90% of games use this system for backdrops so it's about time you did too. *TOME* is a complete software extension for the *AMOS* programming language. It adds commands to allow the use of tiling systems from within *AMOS*.

It can handle tiles on a number of different resolutions (16x16, 16x32, 32x16 and 32x32) and the maps are very compact taking only one byte for each tile used. In the example above the 20 screens could be compressed to 36.8k with the highest resolution of tiles, and even less using 32x32.

The system comes as you would expect, with a tile editor and map creator program which are, naturally enough, written in *AMOS*. There is also a value editing system. Tiles can be very versatile, and the values allows you to set flags on any particular tile. These can be used for anything, but examples include the points for destroying that tile, whether it is solid or not, which tile it should change to if it is hit – you could get virtually anything into the eight bits allocated if you tried hard enough.

TOME also has a complete set of functions dealing with collision detection. It is really a complete game system in itself.

This is the fourth version of *TOME*, which has now established itself as the extension system no *AMOS* programmer can afford to be without. The 60 plus commands are well worth the asking price of £29.99 (£24.99 for AMOS club members), never mind the editing programs that come with them.

Contact: Shadow Software, 1 Lower Moor, Whiddon Valley, Barnstaple, North Devon EX32 8NW. Telephone: 0271 23544.

88%

LOGITECH PILOT MOUSE

Commodore's own mouse has never received high praise. Nick Veitch looks at a better alternative.

There are three things in life that are inevitable – death, taxes and changing your original Commodore mouse for one that works properly. Nobody is quite sure why it is that the manufacturer of the world's most successful home computers is unable to produce decent quality accessories for them.

Think back: the 1541 floppy drive for the C64 (slower than the cassette drive), the Commodore joystick (guaranteed to severely damage your hands). The Amiga external floppy drive (about the size of War and Peace, unabridged version) and finally we arrive at the mouse.

Commodore's rodent, although about the right size and shape for a mouse (which is quite a miracle, all things considered), nevertheless fails on several important criteria. Firstly, its resolution is too low – you have to have a very large desk to be able to use it without 'peddling' backwards and forwards. Secondly, they usually break fairly easily, the button particularly.

It isn't much of a surprise that a lot of third party manufacturers have stepped in to fill the gap, Logitech being no exception.

The first thing that you'll notice about this mouse is that you need to plug in two leads to get it to work. It's been designed for use on the ST, so an adaptor lead is provided. This does add an extra six inches to your length (giving about four and a bit feet in total) but also means that there is a rather large bulge in the cable where the connectors go. Couldn't they have put a switch on the mouse itself?

The resolution is much greater than the CBM mouse, meaning you can actually reach all the corners of the Workbench screen in about the area of a floppy disk. It is also very accurate for detailed work, because it lacks the inertia factor of the lumbering CBM beast.

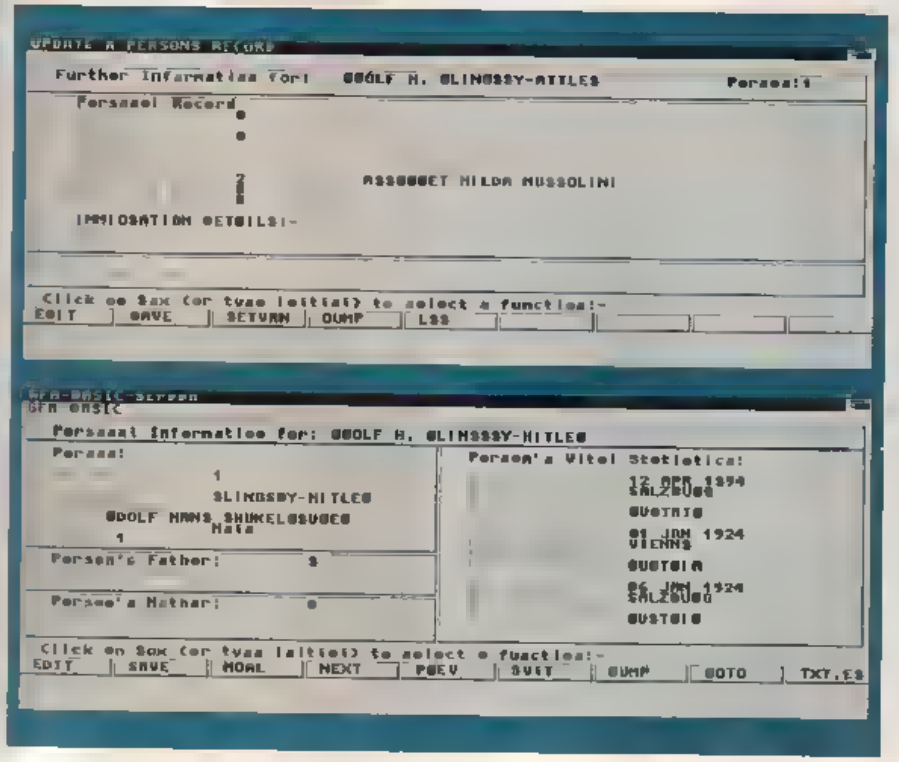
The buttons have a satisfying resistance which is crisp, not squidgey like on some models, and although it has not been destructively tested (honest Mr. Logitech, it still works) the mechanism is of a more reliable type.

The only disadvantage, for me anyway, was the shape of the mouse. It is curved well, it's a nice size, but it has sharp corners all the rest which, if not actually painful, certainly only have a passing acquaintance with comfortable. It may look very sexy and Porsche Turod-like but that doesn't mean much if it's uncomfortable to use.

The mouse ball seems to be of the right type, in that it passed all the statutory traction tests (varnished desk, plain paper, back of magazine), it even seemed to work on a CU mouse mat (some still available – order now to avoid disappointment).

Contact: Logi UK Ltd., Unit 9, Kingfisher Court, Slough, Berkshire SL2 1JF. Price: £28.20.

81%



All the records can be inter-related to show who is the daughter of whom, which can be quite useful if your ancestors did a lot of in-breeding (well, Dan said it was useful anyway). Multiple marriages are catered for and various methods can be used for viewing the wedding and begetting that have gone on.

The software itself does seem a bit primitive. It has been written in GFA BASIC – not that I have anything against that particular BASIC, or in fact with any BASIC whatsoever, but the gadgets, requestors and overall feel of the software is that it is a bit ropey (and did in fact guru once or twice whilst under test).

Text input is a bit slow and laborious and you can't edit records by simply clicking on the relevant field and changing the text, you have to go through all the fields in the record.

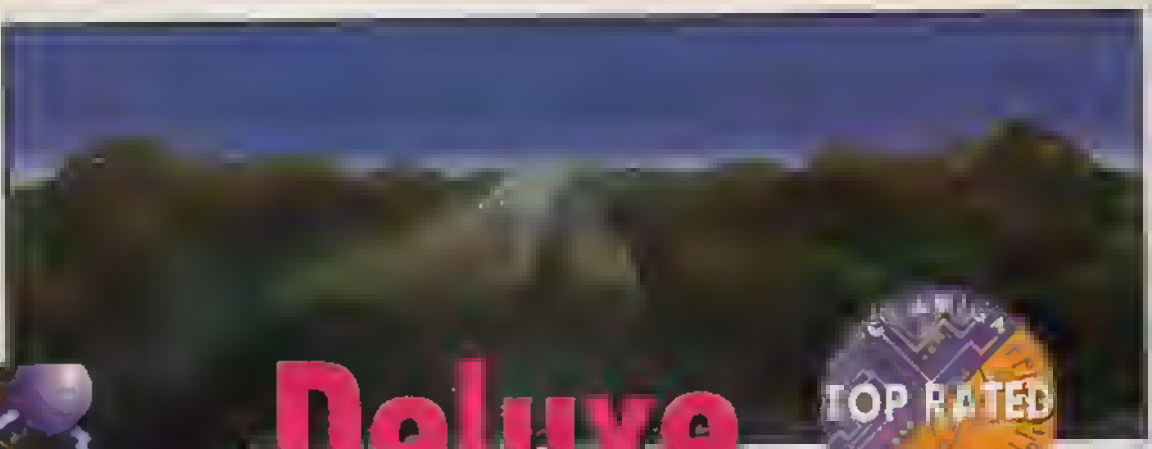
There is printer support for printing out all the details. In fact most of the information that is displayed on screen can alternatively be sent to the printer via the preferences printer driver. The printouts are text only so you can use the program with any printer.

Pictures can be attached to records though, with a viewer built in. This is a nice feature, but more use of graphics could have been made throughout the software. Still, it is inexpensive and does the job well if rather slowly when large numbers of records are involved.

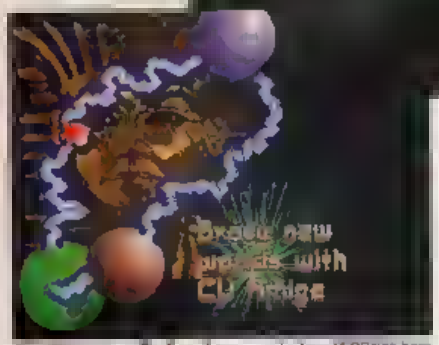
Contact: Amigonuts United, 12 Hinkler Road, Thornhill, Southampton. No telephone available.

69%

I took two separate 256 colour images from a rendering I did in *VistaPro* on the PC, imported them into *DPaint AGA* and matched their palettes by re-mapping. The magic happened when I cut out the scene, flipped it vertically, then palmed it down with a transparency of 70 to create the likeable reflection. Using the smear function I created a ripple effect on the water, and added a little light shrubbery around the edges. Photorealistic or what?



Deluxe Paint IV AGA



An old friend, King Tut from the very early days of *DPaint*, here I've loaded him into standard mode, which lets me add multi-range coloured spheres and neon effects, and still have change out of 256 colours.

This NASA image arrived as an old HAM picture by loading it into *DPaint AGA*, then switching modes to standard 256 colour, very little is lost in the translation. The text is ghosted by using transparency again, this time set at 40.

The future just got brighter for Amigaowners – 16 million colours brighter, thanks to Electronic Arts, whose upgrade to DeluxePaint takes full advantage of Commodore's new chipset. Ageing Amiga artist Peter Lee finds it IS possible to teach an old dog new tricks... and we do mean the software!

GROWN UPS

If you hadn't noticed, Commodore's little girls have grown up. Alice and Lisa, cute names for some heavy duty Amiga graphics chips are full grown now . and more seductive than ever.

The AGA custom chipset, with more colours and modes on offer than ever before, breathes much-needed new life into the range and looks set to re-affirm the Amiga as the top home graphics computer. And with all this pixel power pulsating in A1200s and 4000s (and who knows what other models) , who ya gonna call ? Electronic Arts, that's who. If anyone can make the Amiga sit up and dance, EA can, they've proved it often enough, and they're ready to curl your toes yet again with a new AGA version of *DeluxePaint IV*.

AGA – Advanced Graphic Architecture. What does it mean to you? To put it bluntly, if you don't have it, your machine and you are going to be a bit sick. If you do have the chipset fitted, it means you can forget the 32 colour limit for regular graphics, you can forget 4096 colour HAM (thank God), and wallow in the luxurious comfort of 256 colours for standard work. In techie-speak, the AGA chipset gives you eight bits per pixel RGB, 8-bit HAM and 256 colour modes. In a nutshell, this offers access to over 16 million colours in resolutions from 320 x 200 to 1280 x 400.

If all this sounds like trashing the old Amiga standard, it isn't meant to be. My finest artistic hours have been spent in 32 colour low resolution mode. But older Amigas are certainly made to look like poor relations alongside their new counterparts. And if anyone can sell Amigas for Commodore then EA can – and will, with the new version of *DPaint IV*. Here's why.

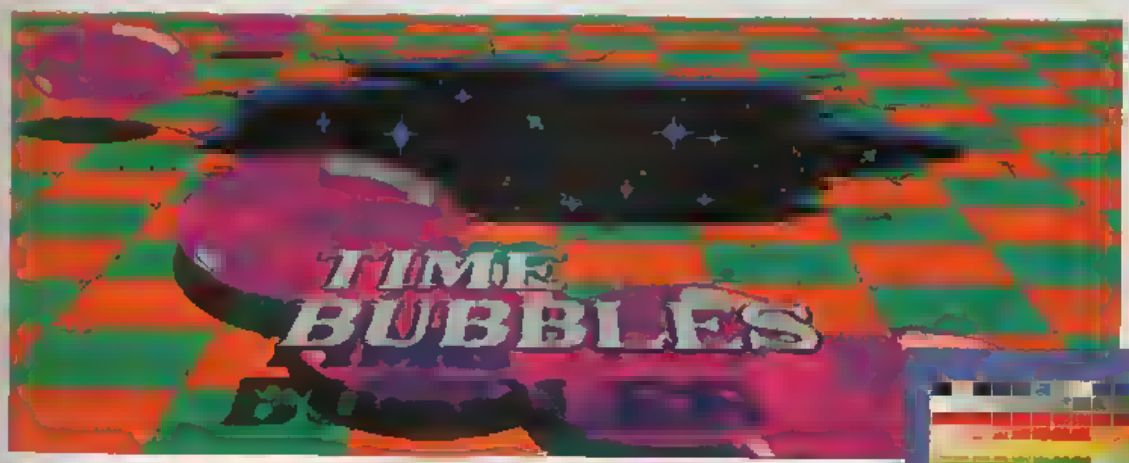
OFF THE MARK

To actually use *DPaint IV AGA* you'll need 2Mbs of memory, AmigaDOS 2.04 or greater, and two floppy drives or a hard drive and a floppy. The software supports the AGA chipset (the ECS chipset is still supported). AmigaDOS screen modes featured in versions 2.04, 2.1 and 3; and support is in built for the DrawingPad and DrawingBoard II pressure sensitive tablets if you have them.

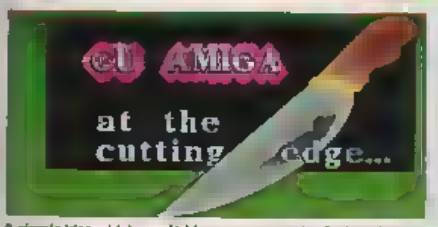
The displays available depend on several factors. The chipset in your Amiga, the operating system and Workbench monitor setting. Making changes to any of these affects your *DPaint* display options, but AGA chipset users running Amiga DOS 3, with a multi scan monitor and maximum overscan selected will get the best options. It is possible to change the selected mode once the program is running, but it may take time for Dpaint to switch palettes. (See our modes panel for available resolutions on a bare, but adequate A1200). *DPaint* automatically reads your monitor choice from the Devs/Monitors drawer.

Interestingly, this updated version lets you load in 24-bit IFF files (the photo-realistic ones created with top-range software on high-spec display cards) but sadly this isn't a 24 bit package, so it converts them into a mode it can display. You will obviously lose some information, but with the screen modes available, this is something most 24 bit graphic users should be able to live with for the creative power the program offers.

DPaint AGA is no different in operation than its predecessors – with the big exception that by having more colours in the palette, it can do justice to wide ranges of tones and hues. In this case a black and white image I digitised was colourised using the Process/Value Unit option.

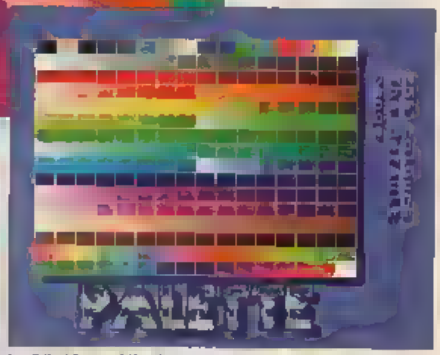


The receding floor was made by cutting a 2x2 tile, then filling the screen with the brush lifted back into the screen. The hollow spheres are a product of using translucency, a mo show that with a greater range of colours, the effects can be more realistic. Highlights were smoothed – again more colours in a range lead to subtler effects, as were the shadows, which were created with transparency, only this time the value was much lower than for the spheres.



A simple idea which was to blow away a regular Amiga; the green backdrop knife made and handle, not to mention the neon effect on the wording, each use a range of 18 colours.

How colours interact when you have lots of them... Using the default palette, and transparency set at 50, the colours from the different lights blend interestingly, if somewhat artificially



Is all that for me ? You bet – the default palette of 256 colours in *DPaint AGA* a standard mode. How much is an A1200 again?

A LA MODE

HAM (Hold and Modify), the ugly beast in the closet for Amiga artists forced to use it, has been upgraded too, and now offers resolutions from 320 x 200 to 12800 x 400, whereas before you were stuck with 320 x 200 or 320 x 400 modes. *DPaint AGA* defaults to HAM 8, which offers 64 base colours, but you can revert to HAM 6 with a palette of 16 base colours at start-up. Who would want to, though, with HAM 8 featuring 8-bit planes and giving you over 262 000 on screen colours? The increase in colour registers cuts down a lot on the fringing nightmare associated with the accepted HAM mode, and although it's not 24-bit it gives a display unparalleled so far on a production-line Amiga. The speed trade-off is somewhat disappointing though, even given the 1200's 14.19MHz 68020 processor. It is clearly a lot faster than my normal A2000 in working out fills and translucency, but there are still hold-ups because of the higher processing power needed to work with much more data. It is a price I can live with, though.

HANDS ON

Anyone familiar with *Deluxe Paint III* or *IV* will feel right at home with the enhanced version. It's the same – but better. True, this is a feature as much of the new chipset as the program, but without *DPaint*, the AGA chipset would just be sucking electricity instead of heralding in a new age of graphics on what began life as the only home art station worth considering. Nowadays artists have to weigh the Amiga against PCs which have been using 256 colours in *DeluxePaint PC* for ages. Having used the PC version, and its sister program, *Animator*, I put my weight behind the AGA Amiga. Using *DPaint IV AGA* on an A1200 has been a revelation – anyone who thought *DPaint IV* was the business on a standard machine will flip over the new pairing. WOW! is the first word which springs to mind.

This HAM screen shows a total lack of the old plague, fringing. The jigsaw piece was cut out of the main image (taken from the Connoisseur collection of great artwork), smoothed and overlaid. The text is semi-opaque using transparency set low.

The original Bike still. Getting the colours right is the trick; make sure enough colours are included in your ranges to give smooth results. For instance, if you only had two browns, the woman's hair would look too unreal as subtler portions of the original were obliterated by either one brown or the other.

MODERN MODES

Here's the low down on all those mouth-watering graphics modes the AGA version of *DPaint IV* supports, using our test set-up of an A1200 with a 6820 CPU, 2Mbs of RAM, Workbench 3 and a 1081 monitor.

Display mode	Resolution	Colours	Max size
AA halfbrite+	640 x 256	64	736 x 283
AA-halfbrite+	1280 x 256	64	1472 x 283
AA-halfbrite-laced+	640 x 512	64	736 x 566
AA-halfbrite laced+	1280 x 512	64	1472 x 566
AA HAM+	640 x 256	262144	736 x 283
AA HAM+	1280 x 256	262144	1472 x 283
AA HAM-laced+	640 x 512	262144	736 x 566
AA-HAM-laced+	1280 x 512	262144	1472 x 566
ECS+	1280 x 256	256	1472 x 283
ECS-laced+	1280 x 512	256	1472 x 566
Halfbrite+	320 x 256	64	366 x 283
Halfbrite laced+	320 x 512	64	366 x 566
HAM+	320 x 256	262144	66 x 283
HAM laced+	320 x 512	262144	366 x 566
Laced+	320 x 512	256	366 x 566
Laced+	640 x 512	256	736 x 566
Standard+	320 x 256	256	368 x 283
Standard+	640 x 256	256	736 x 283

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For one thing, not having to worry where your next colour is coming from lifts a great weight from an artist's mind. Before, with only 32 colours to choose from, planning the palette was a major exercise, and one which was almost always doomed to failure as your ideas developed, but the palette remained fixed. Painting with 256 colours means the range potential of colours can be vast, with the offshoot that when you come to subtleties such as transparency (transincency) the effects are so much more realistic as the computer uses a larger number of colours.

I found the standard 2Mb of RAM in the A1200 adequate for most things, but would certainly have to upgrade to get the most out of animations. A hard drive would also seem vital.

The program supports the Amiga's scalable fonts, but I found this just wasn't good enough for professional work, so I invariably loaded in third-party type styles for cleaner, neater rendering. Colour fonts are supported too, and I would have liked an option to try to remap the font's colours before loading, instead of either switching the entire image to the font's palette, or having them load in without their true colours. There is a quick way around this, but why have to bother? Which brings me to the twist in the tail...

GRUMBLES

There had to be some negs – a Yorkshireman never likes anything 100 per cent! Toke Ranges. Loved them in *III*, loathed them in *IV*. And now this AGA version has made the selection of colour ranges even more annoying. Because now, the on-screen display of a selected range has been removed, leaving only the range in the requester as a quick guide. This would seem like a step backwards, the requester range is a sucker-punch which always shows the best possible range of colours, regardless of whether they're in your palette or not. In the real world (your drawing), things look very different. Having to call up the fill requester to see what a range REALLY looks like is pretty dumb.

Undo. Ever tried to undo something you've done in magnification after switching back to normal view? Seems like the computer has developed amnesia, because it plain forgets it. You can undo while magnified, but sometimes you want to look at the big picture before deciding if a small alteration has worked or not – and you can't go back a step.

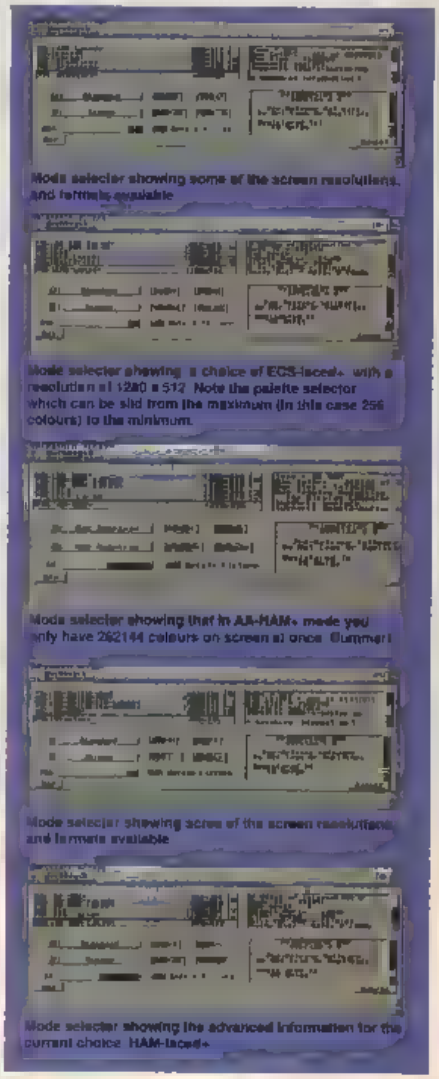
Another of my pet hates which hasn't been addressed is the way the on-screen toolboxes prevent fills and shapes from being drawn 'under' them. If I fill a screen with a brush shape or solid colour, I want it to go right to the edges of the screen, not stop where the toolbox or menu bar is. Why should I have to remove them to do it?

CONCLUSION

If you need a reason to upgrade your old Amiga, then DPaint IV AGA is it. It'll probably sell more of the new Amigas than Commodore's ad campaign.

By cutting out the text as a brush, and using that as a mask, the image was smoothed. I then copied as a brush a rectangular portion of the text, where I intended drawing the magnifying glass. Moving to the spare screen, I drew out a hollow circle in blue to the size I needed. Choosing Brush from the fill option requester, and filling in the circle makes DPaint contour the brush to completely fill the area – as it looks like magnification. The translucency was added from the Transparency menu option with a setting of 70, and white as the foreground colour.

To finish off the magnification picture I added a chain to suspend the ball, and created a motif of bronzed clocks as a background fill, using a range of eight browns.



Mode selector showing some of the screen resolutions and formats available.

Mode selector showing a choice of ECS-based+ with a resolution of 1280 x 512. Note the palette selector which can be slid from the maximum (in this case 256 colours) to the minimum.

Mode selector showing that in AA-HAM+ mode you only have 262144 colours on screen at once. Bummer!

Mode selector showing some of the screen resolutions and formats available.

Mode selector showing the advanced information for the current choice HAM-based+.

MORE GOODIES

DPaint IV AGA is power-loaded to get the most out of the new breed of Amigas. Here are more goodies on offer:

• Support for 256 colour Animbrushes and animations. Animbrushes and animations work as normal in the new version of DPaint, except they can use up to 256 colours. The only snag – which is no real problem to most users, is on anim-brush size. You have to get your calculator out to work out the maths, but the equation for those who like hard work is (screen width / 8) x (screen height –1) has to be less than 65,535. In any event, my advice is to do your own thing, then if there's an error message work around the problem!

• Player utility which can cope with the pretty messy games of Amiga operating versions, from 2.04, 2.1 and 3. The player, which is stand alone and which can be distributed freely, supports the full 256 colours and HAM 8 animations and images. It's got a simple but effective interface, and allows you to scroll the edges of pictures larger than the screen.

• IFF parse library support, which means *DPaint* now uses the Amiga's very own IFF system enhancements. No built in support for the A2024 hyper monitor though.

• hAM ramps colour off of colour zero. Another technical feature, to do with the tricky way hAM has to use intermediate colours to get from one colour to the other – better known as the famous fringing effect. The result of this is that black (colour zero) has been locked out of colour cycling in hAM mode.

• As well as taking advantage of the AGA chipset, *DPaint* now supports the latest Amiga screen modes like Productivity and SuperHires. Your monitor settings in the Workbench Devs/Monitor drawer are vital for *DPaint* to work out what screen modes your system can display, and if your monitor can't cope with a potential resolution, you just have to live with it. Or get a better monitor.

• Morphing can be made to work in reverse, so you can morph an image to the spare image, or vice versa.

• The on-screen range of colours which, on the ordinary version of the program, used to display if you showed the correct range from the requester has been removed. The range is now shown only in the requester itself. Instead, if you want to see the true range (as opposed to the requester's rendition) you have to call up the Fill requester to see the colours.

Deluxe Paint IV AGA

...at a glance

• Read and convert 24-bit IFF files. Create HAM animations and images. • Wide range of screen modes in choice, from • Vast colour range • Supports AGA chipset

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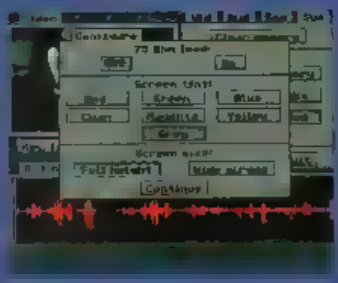
The demo writer's dream has been realised by MicroDeal, with their new VideoMaster system. John Kennedy grabs a look at the future of multimedia.

VideoM

This HAM image was produced by grabbing red, green and blue images through an electronic colour splitter.

The Video Card. On the left is the main monitor screen the sound data is displayed along the bottom. From this card the record and playback speeds can be defined.



The video source can be adjusted to suit, as well as going for a letter box format.

IT'S IMPOSSIBLE

When you see VideoMaster working, you know it's impossible. You know that you must be imagining it, because everybody knows that you simply can't have real time video and sound produced on the Amiga. As you watch the sequences of 16-colour frames appear on screen at 25 frames per second, accompanied by a digitised sound track, you know you are dreaming.

But it's true, real time video and sound have at last appeared on the Amiga. It's what everyone has been waiting for years for – 'why can't you get real films on computer anyway?' is a question every Amiga user has fielded from an Aunt at some time or another.

The answer, of course, is that it's impossible. Or rather, it was impossible, because Microdeal, with VideoMaster, have done it. There must be a catch', you think, and I'm afraid that indeed there are several catches to be addressed, although none are big enough to take away from the fabulous sight of watching real moving people on your Amiga screen, and hearing them talk.

HARDWARE

First, a look at the hardware which achieves the impossible. VideoMaster is a small beige wedge-shaped box which connects to the large edge connector of any Amiga 500 or 500Plus. It has two RCA/Phono type connectors, one marked video, the other audio, and two small twiddly knobs for adjusting brightness and contrast. Most video camcorders come with leads which will connect directly to these sockets, and if not an electrical supply shop will be only too happy to help you out.

Inside, it contains enough in the way of silicon chippery to provide both a video digitiser and a sound sampler in one box, which by itself would have been a good idea. What makes VideoMaster stand out from the crowd is the way in which the software provided makes use of both video and sound.

This it does most impressively; you can grab a section of moving video and sound from a video source such as a camera or tape recorder, and play them back on the Amiga's screen.

The sound and video can be digitised simultaneously, thus allowing the playback to be perfectly synchronised. When people talk, their lips move in time to the sound – it looks amazing.

Video can be digitised at a rate of 2, 3, 4, 6, 8, 12, or an astonding 25 frames per second. For special effects, you can specify a time lapse between frames.

If you prefer, you can digitise both the sound and pictures separately, and then splice them back together. You can add sound tracks created with other digitisers, or even go for the 'silent movie' approach.

Your video clips can be edited to crop out any unwanted frames, and then sequenced together to produce a finished film. It's like having access to a miniature post-production video suite.

WHAT'S THE CATCH?

That's the good news, now for the bad. The first catch is that the video images themselves are in only 16 shades of grey, and a quarter of a low resolution NTSC screen in size (that's 160 by 100 pixels). You might think this would give fairly poor results, but I have to say that the images actually appear to be extremely detailed, especially when they are moving.

It's no exaggeration to say that at speeds of 12 frames per second and above, you could be watching a very small black and white television screen. It's certainly better than most of the miniature LCD televisions available.

The second catch is that the sound is sampled at 16KHz, which is far from being CD quality. When the video and sound are digitised together, the sound quality is degraded slightly. When played back the effect is similar to the noise of an old Super-8 cine camera, which can actually be quite charming! When sampled separately, the sound quality is much better.

If you prefer, you can make use of any sound sampling cartridge that you already have. Most types will be supported, and can make a big improvement.

The third and biggest catch is that moving video and sound take up an incredible amount of RAM. Each digitised frame takes 8K, with typically another 1K for the sound. On a 1Mb Amiga, that means that about 60 frames can be stored – which at 12 frames a second is about 5 seconds of video.

Even worse, storing sequences on floppy disk can be a nightmare, as you won't be able to store much more than 70 frames per disk.

It seems unfair to start moaning about memory, as it isn't the fault of Microdeal. It's a fact of life that storing moving pictures uses memory like it's going out of fashion, and until someone cramms some MPEG chips in a box for us, that's the way it will stay.

PICK A CARD

The software which comes with VideoMaster is a very slick piece of work. It comes with a non-intuition front end which, for the first time that I can remem-

EXTRAS

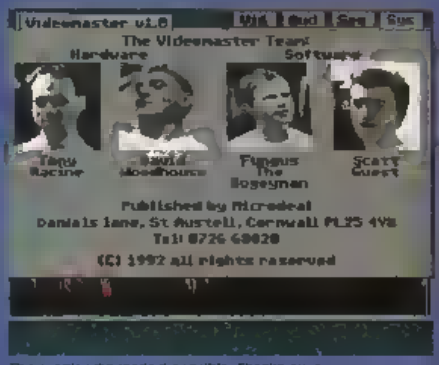
Making clever use of the existing hardware, VideoMaster can act as a stand-alone video and sound digitiser. By using the coloured filters supplied, full-colour HAM images can be digitised of low and high resolutions with or without interlace, in a very similar way to Rombo's old VIDI. However, unlike VIDI, VideoMaster can also digitise sound, because it is also a sampler.

Speaking of VIDI, a separate program entitled 'Vidiplay' is supplied with VideoMaster. This program is freely distributable and is intended to permit you to share your home video production with other Amiga users. In an attempt to jazz up what would be a rather dreary video, various options are available when it comes to the format the display screen may take.

Multiple images, full screen sized displays and weird combinations of both may be used to make the video more interesting. Any IFF pictures may also be used to act as a background for the animations, an effect which Microdeal – rather grandly I thought – have called 'picture in picture'.

aster

The Audio Card comes complete with many tools for processing the sound. Fade it, boost it, squash it and flip the soundtrack to perfection.



The people who made it possible. Thanks guys.

The playback program can liven up a film by adding full-sized backdrops as well as various other Top of the Pops-type effects.

The Sequencer Card allows short video sequences to be combined – a visual equivalent of *MED*.

The video editing card allows individual frames to be added, deleted and re-ordered.

ber, is actually easy to use. Instead of menus, you navigate through the system by selecting different 'cards' – there is a card each for video, audio, sequencing and system configuration. Once the card is to the front, various gadgets are available to provide the editing and file options.

To the left of the screen is a video monitor, which can be used to watch your film, or keep an eye on the current video source. Similarly, the lower part of the screen contains the sound monitoring window. Users of Microdeal's samplers will feel at home with the dual-marker system.

With a suitable video source connected, one click on the 'Record Film' gadget will start piling that video and audio data directly into memory.

This process will continue until either you press the stop button, or you run out of memory – no prizes for guessing which happens most often.

If you wish, you can use the video and audio cards to digitise data separately – so, for example, if you wanted to add a musical soundtrack to a four frames a second video sequence, you would grab the pictures first and then connect the sound source and select sample from the audio card. By cutting and pasting frames from the video edit screen or editing the sound data you can then sync everything together and save out your finel film.

VideoMaster allows these films to be sequenced, that is given an order in which to perform. The sequencer is rather like a single track video version of *MED*, and can control the speed of the individual clips as they are played back. Some very impressive 'scratch video' effects can be created, and given enough memory it would certainly be possible to make quite a complicated music video.

WHERE THEY WENT WRONG

Microdeal have committed the worst possible offence in my eyes in that the VideoMaster hardware does not provide a through port for any other peripherals which may be required, such as hard drives. With a package that can easily generate data of several megabytes in only a few seconds, a hard drive is almost an essential requirement. It's no good the manual saying you should try and find a third party adapter somewhere, Microdeal should either have designed one into the system or made an adapter easily available.

Another point which should have been caught – the software is supplied on disks which don't work when booted with Workbench 2 machines. Hopefully this bug will be fixed.

The hardware has very little to fault it. OK so the sampling quality isn't quite as good as a decent dedicated sampler, but it's not far off. I would like to know why some external sampling cartridges cause the video to jitter slightly, though. Also, some noise can occasionally creep into the video digitising process, giving unfortunate subjects a sprinkling of green zits, but this may have been a fault of my particular set-up.

If Microdeal are still speaking to me, I'd like to suggest that they enhance the playback program to include ARexx support. If ARexx was added and also combined with a method of choosing the Amiga screen upon which the animation was displayed, some serious multimedia applications would be possible. At the moment, although flexible, the Vidiplay program isn't as good as it could be. I'd also like to see some method of producing standard ANIM files from VideoMaster's film and video clip file standards.

I don't want to leave you with a bad impression of VideoMaster, for it certainly achieves what it sets out to do. It has definitely been the most fun add-on I have yet seen for the Amiga.

CONCLUSION

For the would-be multimedia programmer who wants a quick way of producing an animation to rival CDXL, VideoMaster is close – but no cigar. Since there is no provision for disk cache, the entire animation must be in memory at once, quite a handicap. However, if the software were to be improved, and a version of the hardware came out on a Zorro card, VideoMaster would suddenly appeal to even professional multimedia-ists.

For the home experimenter, VideoMaster will be great fun. The chance to play with 25 frames per second animation, as well as a full colour images and sampled sound cannot be overlooked. In this case, the whole is much greater than the sum of the parts.

The main market for VideoMaster must be the demo writing fraternity, for there is no doubt that demo coders are going to flip their lids when they see VideoMaster. Almost immediately you can expect to see PD disks appearing with soundtracked animations lifted directly from video. If this is your thing, you'll love VideoMaster and can expect to make a good demo within an hour or two of first running the program.

VIDEOMASTER

...at a glance

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Data is saved as a barcode pattern of images

TOO EXPENSIVE?

How many of you have back up copies of your floppy disks? Not many I bet – too expensive you see. At 50 pence per disk, a 100 disk collection would need another 100 disks, or 50 quid of back-up. And then there's the question of storage space. After all, there's only so much room under the bed.

What would you say to a system that allows you to save up to 160Mb for under a fiver! And that goes for hard disk users, too. The system I'm referring to has been available abroad for some time, but it is now here in the U.K. at an affordable price. I am referring, of course, to the Video Backup System from White Knight Technology.

Business computer users have been well catered for with 'cheap' back up mass storage options – tape streamers, optical disk drives, and so on. Well, fairly cheap. An average tape streamer for a PC costs well over £200, with the cartridges at roughly £20 for an 80Mb capacity. While most businessmen can afford the initial equipment and then the running costs, your average Amiga-user is not in the same position. A similar set-up for the home Amiga-user could cost twice as much.

I am fairly certain that nearly every Amiga owner has access to a video recorder. So, why waste that expensive tape machine purely on Coronation Street, when it could be put to better use. This is where the Video Backup System (VBS) comes in. For £65 you can turn your VHS, Beta, or V2000 into a tape streamer.

TALKING SHOP

Put simply, VBS outputs a screenful of violently vibrating vertical barcodes. These black and white stripes contain the binary information that the data on your disks is made up from. The images are saved to video tape complete with headers for identification and directory tree structures.

VBS consists of a plug with two leads dangling from it, another lead, a disk, and the manual. Each lead is terminated in a standard phono plug that will connect to most video recorders. If your machine is equipped with only a SCART socket, or BNC sockets, then you will need appropriate adaptors. The lone lead connects the monochrome video output on the back of the Amiga, or the composite RGB on an A600, to the 'video in' socket on the recorder. The plug is connected to the serial (RS232) port on the Amiga, with one lead going to the 'video out' socket on the recorder, and the other going, optionally, to the composite RGB input on a monitor. Under the hood of the serial plug is a small circuit board that converts the output of the video into binary data for restoring to disk. But first you must give it something to convert.

The menu driven software allows you to back-up individual files, or entire partitions from your hard disk. Floppy users can do the same for their disks, with a multiple option so that users with more than one drive are not interrupted to pause the tape.

Once the files, or disks, have been selected you are asked to enter the start position of the tape. This is entered in the H:MM:SS (Hours:Minutes:Seconds) format. Those of you with machines that have a tape counter, or tape remaining indicator, need to make hand written notes, as VBS records the time taken for the back up and saves it to a log and report file. These can later be edited in a word processor to match your notes.

CONCLUSION

VBS is fairly reliable. By that I mean that any errors are normally caused at the video end of the system. To reduce any chance of these problems occurring it is wise to use branded high grade video tape. Don't expect good results from a 'four for a fiver' pack bought from the local market.

Noisy mains can also be a source of problems, so try to avoid doing your back-ups whenever a hairdryer, washing machine, vacuum cleaner or electric drill is being used. Other than that there should be no problems. The VBS software allows verification of the data on tape to that on the disk. So you can restore in confidence at a later date. At roughly one hour to save 40Mb it might be an idea to save the same data again for safety sake. It is unlikely that an error will occur in the same place in both back-ups. Bad files are ignored during a restore.

Restoration can be in its entirety or just selected files. VBS searches the video tape then restores the chosen data. Tape use works out at tuppence ha'penny (new pence) a Mb, and the initial cost compares favourably to that of a couple of games or an external floppy drive.

VBS ...at a glance

• Easy set up • Automatic installation program • Simple to use • Cost effective • Help to run Video Backup System

Address: White Knight Technology, P.O. Box 2305, Waltham Cross, Herts EN8 7HD. Telephone 0992 714520.

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How do you win? It's funny you should ask, as I was just about to explain. I'm sure you've heard people say (when talking about probability and that kind of thing) that if you had a room full of monkeys hammering away at typewriters for infinity, sooner or later they would recreate the works of William Shakespeare. Well, a similar method is employed here at CU (at least with regard to the monkeys). One of them, whilst doodling on his word processor, left the arrangement of letters shown below.

P R E D
A M S I
D Y O B
T E N S

What we want you to do is find, concealed within this grid, as many different words as possible, of three letters in length, or longer. We don't just want words written horizontally and vertically, mind you! We want as many words as may be spelled by connecting adjacent letters, whether that means looking up, down, or diagonally. The word MOBS, for example, may be found by linking the letter M in the second column to the diagonally-adjacent O in the third column, then horizontally across to B in the last column, before either going down to the S in the bottom right corner, or diagonally up to the S in the third column. Is that clear? I hope so.

• Each letter displayed may be used only once per word – letters which appear on the grid twice may be used twice, but only if they are adjacent to the appropriate letters, as explained earlier.

• Only words currently in use in the English language count. Plurals are acceptable, but abbreviations, names, and hyphenated words are not. Technical jargon doesn't count either, unless it can be found in the CU dictionary.

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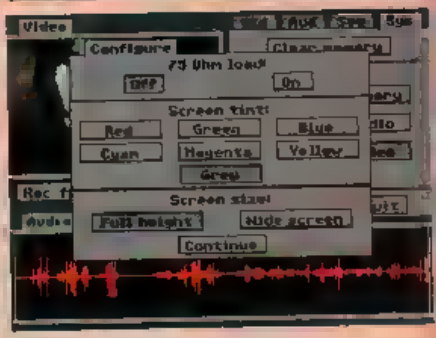
To compete, put your name, address and the number of words you've found on the form below. Send it, together with a list of the words you've grabbed from the grid (printed in capitals, please) to: Great Video Giveaway, CU Amiga, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

Only one entry per person, to be received by 10th March 1993.



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DSS8 runs a cut-down *Soundtracker* built in to the main program. It's quite simplistic, but it all helps the flow of the creative juices

Up to 31 different samples can be resident at once. These can be used in the tracker or modified using the editor

Here's the main sample screen where all the cut and paste operations take place

One of the more attractive options for monitoring your incoming signal is the spectrum analyser which gives a frequency bar-chart

And here's the effect – a combined reverb and echo. You can use this on both recorded samples and incoming sounds in real time

If you're sampling from vinyl, you may well end up with a few slicks from screeches in your records. These can be removed with the freehand draw mode

DIGITAL SOUND STUDIO 8

How many ways are there to rewrite the word 'sample'? Doug Horgan struggles with his synonyms and reviews the latest sampler.

SOUNDING OFF

They're breeding like rabbits! So it seems anyway. New sampler packages are popping up from all over the place, and trying to sort out the best buy is getting pretty tricky. GVP's Digital Sound Studio 8 (DSS8) is the latest addition to the family.

DSS8 comes as a hardware and software combination. The hardware is a small cartridge (about two and half inches deep) which plugs into the parallel port at the back of the Amiga. On the back of the cartridge is a pair of stereo phono sockets. You also get a mini-jack-to-phono convertor plug. Standard stuff then, so it's down to the software to decide whether DSS8 sinks or swims.

Boot up the software and you'll probably want to load up some demo samples for starters. There's only one included for loading directly into the sampler section: a jazzy piano piece that isn't looped too well. Wouldn't you think the people who make the sampler would be capable of including a clear, useful example? Oh well, better get sampling some of your own stuff pronto.

OSCILLATOR ACTION

Selecting the sample rate (which will define the reproduction quality and the size of the sample) is easily done by moving the slider at the side of the screen, or entering a value into either the rate or period boxes. Use one of the various oscilloscopes to get your input volume just right, and hit the RECORD button to start sampling. If you can't seem to get an acceptable input level, you can use the software's gain controls. These can be switched between fine and microphone levels, and then finely adjusted with a couple of little sliders. If you seem to have a lot of excess background noise over your incoming sound, try using the software's low-pass filter. This is connected to the Amiga's hardware low-pass filter, and takes out the hiss before the sound is sampled. It's handy for bass sounds in particular, especially as the software seems to create a fair bit of noise of its own, even if you don't have anything connected to the sampler cartridge.

LENGTHY SAMPLES

So you've started sampling, and the screen has gone blank. If you've chosen a generous rate of 19686Hz, the software could go on sampling for up to a few minutes on well-expanded machines, or about 35 seconds on a 1Mb Amiga, unless you stop it and stop recording by clicking the mouse. Like AudioMaster, DSS8 samples into both fast and chip memory, and as a result it can grab some enormous sounds. One advantage of this should be that you could record a large section of sound and then save out various pieces of it for later use. Due to the method it uses for selecting areas of a sample, it's almost impossible to pick out loops precisely without using the cut function to chop everything away from either side of the required section. You can copy selected areas and save those out as IFF samples, but you'll almost certainly have to load them back in for trimming later. A simple feature to let you individually extend the extremities of the selected range would have done the job.

BLEAK EFFECTS

It's a bit bleak on the effects front. You could reasonably expect a sampler of this price to include at least a phaser or flanger, especially as this would only mean altering the existing mix function slightly. All you get is a variable reverb/echo effect, which is far from the best I've heard on the Amiga, and a reverse function. These are applied to the sample, but you can also use the reverb and echo on live incoming sounds. Compared to the chorus, phaser, pitch-shifter, real time sound reversal and stereo panning features offered by the likes of Stereo Master, etc. DSS8 looks pretty lame.

When it comes to sound quality, DSS8 is adequate, but plagued by a hiss that seems to be generated by the software rather than the hardware. Using the cartridge with other software, I got cleaner results than with DSS8.

One advantage it has over a lot of its rivals is the built-in tracker. It's a cut-down edition of *Soundtracker*, which isn't capable of much, but is handy if you want to try out a few samples immediately.

CONCLUSION

It's easy to get carried away comparing its every feature to another package that performs better in that particular area, and gloss over what it does well. For example, although it can't compete with StereoMaster or Megamix Master on the effects side, it scores one over them by displaying the sample as a proper wave, instead of the vertical lines which fail to highlight distorted sound levels. At a penny under £50, it's a bit more expensive than the real budget samplers, and as a result looks a little overpriced, but it's still well worth taking a look at.

DIGITAL SOUND STUDIO ...at a glance

- 8-bit stereo sampler
- Samples into Chip and Fast RAM
- Built in tracker sequencer
- Accepts MIDI input
- Average sound quality
- Rather awkward editing
- Few effects

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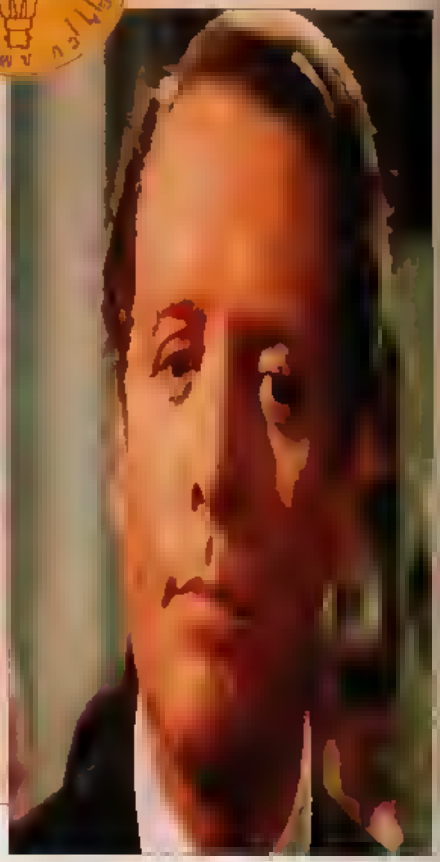
Oh no, more video digitisers? John Kennedy tells you why this one should get you excited.

VLAB

A low resolution, 24-bit image grabbed off video tape. Although video tape is not noted for it's high quality images VLAB can still extract some amazing pictures from it.



A high resolution interlaced picture – this time in 16 colours. VLAB's advanced dithering provides excellent results.

BIG BOYS ONLY

VLAB first made an appearance in the pages of CU back in the heady days of the July 1992 issue and then only as an add-in card for 1500, 2000 and 3000 owners.

Since then the Amiga 4000 has been launched, thus providing one more computer that VLAB will work with – but what about all the thousands of Amiga users who lack expansion slots? Is the huge market provided by those 500, 600 and 1200 owners going to miss out on what our Technical Editor described as 'quite easily one of the best digitisers'?

The answer to that rhetorical question is quite obviously 'no', for those most excellent Europeans at Microsystems have brought out a version which connects to any Amiga via the parallel port.

SO WHAT?

What makes VLAB so special is the fact that it's brilliant. The pictures are brilliant, the software is brilliant and I'm sure the manual is brilliant too, if only I could read German.

I suppose I should have kept that paragraph until the end of the review to maintain some sort of mystery, but it's no good – you'll just to have to hold your breath to add your own element of excitement. VLAB is very good, and there is no escaping it.

Externally VLAB looks very disappointing – it's a long slab of powder-coated beige steel with some sockets, an on-off switch and a reassuring little red light. Also, in the cardboard box is a very beefy looking mains adapter with a Euro-plug attached, so it's time to dig out that old shaver adapter. The last thing in the box is a lead to connect VLAB to the Amiga – not. Hopefully Amiga Centre Scotland, the main UK distributor, will see fit to include one in the future. Luckily, it gave me an excuse to make use of an old disk drive cable, which might have remained in some dank vortex otherwise.

The driving software which comes with this version of VLAB has changed very little from the original Zorro-only version. It's still an Intuition user's dream, with windows, menus and gadgets a-plenty. To give you some idea of its user-friendliness, there are actually three ways of achieving most tasks. You can either select a pull-down menu, or open and use a tiny window or else type in the command from a custom shell which can be opened. Amazing!

The software is so good that reference to the manual is unnecessary, which is a good thing unless you can read German. Over 140 pages packed with examples looks very good, unfortunately the English instructions provided by ACS are quite laughable, consisting of a single sheet of A4 and very little in the way of facts.

ACTION!

Any form of composite video source can be used, as long as the connecting lead ends with an RCA type plug. If your video recorder has a SCART socket, you'll need to pop in to your local Tandy dealer for a lead. Most camcorders seem to come with both SCART and RCA these days, so you probably won't need a special lead for one.

VLAB has two (unlabelled) video inputs, so just pick one and plug in the video. If you have opened a monitor screen on VLAB's main screen you should be watching a grey scale image, updated at about one to eight frames a second depending on the size and number of colours used. When the monitor shows the image you want, just select the 'scan' option. After a second or so you can see a quick preview of the image – either in colour or black and white.

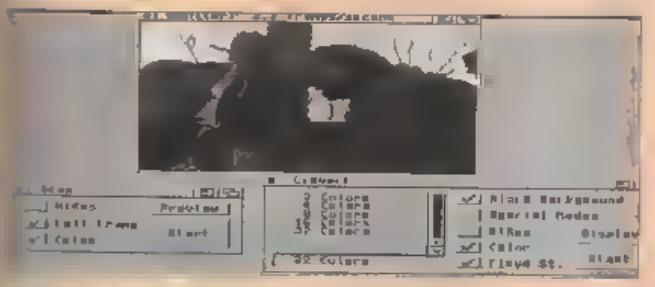
When you think you have captured the image you want, a more precise calculation can be performed to produce the final image. VLAB supports lots of image formats (see TABLE 1), and although the AGA modes are presently not yet supported, by using 24-bit files and a program such as ASDG's *AdPro*, you can be sure that no details will be lost. A software module which will allow ASDG fans to grab directly into *AdPro's* frame buffer is promised soon, and will be worth waiting for.

To preserve most detail in a digitised image you can save the raw YUV data out directly to disk. Although this file can not be directly viewed without some processing by VLAB it's pos-

TABLE 1
Graphics Modes

Mode	Typical Size (bytes)
Raw YUV data	368754
24 Bit ILBM	488052
HAM	125148
32 colour	74185
16 colour	58085
8 colour	39060
4 colour	22778
2 colour	10854

Various monochrome modes are also supported.



Top left: VLAB at work, about to grab a picture. The monitor display keeps you up to date on what the video source is doing. *Top right:* A typical VLAB control screen. The monitor is providing a live update as the input signal. The filters are available to fine-tune the image to perfection.

A high resolution, interlaced picture grabbed from a live television transmission. This sort of resolution is pushing the quality of PAL to the limits.

able to batch-process the files at a later date. This is especially useful when used in conjunction with the 'Sequence' option, which will capture and store as many images as you want. If you cut down on colours a fairly respectable frame rate can be achieved.

FILTER

For optimum results, there are some extremely intelligent source definition options. The width, height and type of the video signal can be defined, as well as any noise filters your image may require. As always, the best results are achieved by trying every possible combination of options, but once you have them set they can be saved to form a brand new source type. Every subsequent time you load VLAB, the new video source is available as an option. Indeed, when you leave VLAB, the current state of play of the entire system, which windows are opened, how large they are where they are positioned and so on, is saved. This means VLAB soon becomes YOUR program, set up just the way you like it. And, of course, you can switch this option off if you require! The joys of a well written program.

If you like experimenting, either with hardware or software, you'll love VLAB. The extensive ARexx support means that you can write your own programs to make extensive use of the digitising hardware – you can even switch off the main VLAB screen if it gets in your way.

The hardware options offered by the dual video inputs are also very flexible. Either input can be selected from software, so for example, you could quite easily create a multi-camera closed-circuit system for monitoring, capturing and spooling frames to disk for later analysis. Or even create a 3D capturing system for a robot, by using the visual equivalent of stereo sound and mounting two cameras about three inches apart.

SPEED

As this version of VLAB uses the parallel port instead of an internal Zorro slot, some degradation in speed can only be expected. However, I have to say that with the SSL5000 accelerator (a 16MHz 68020) fitted to my Amiga, I had no gripes about speed at all. The longest process was the 24 bit save to disk, which took about 30 seconds for a compressed image. Previewing and creating images is a great deal quicker, and never became a chore. Presumably using the extra fast parallel ports supplied with some accelerator cards would speed the process up even more. On my system VLAB was fast enough to keep an eye on the TV by opening the monitor window on the Workbench and connecting a video-recorder. Who says you need an expensive GVP card for picture-in-picture video!

CONCLUSION

If you have an Amiga, any Amiga, you should think about getting this digitiser. Not only is it tremendous fun, but anyone who dabbles with Desktop Publishing or any form of video work will soon get their money's worth from it. The fact that you can be sure it will work with your current Amiga and any better system you buy in the future makes it the essential high quality digitiser.

HOW IT WORKS

VLAB works differently from most video digitisers in that it makes use of the YUV colour space – the transmission standard used by all PAL video systems.

The PAL video system exploits the fact that the human eye is more sensitive to brightness detail than colour detail. Therefore, it makes sense to pack as much information into the brightness part of the signal as the sequence of the colour part. The system chosen to implement this technique is called 'YUV' (for NTSC systems it's called 'YIQ').

The 'Y' part of the YUV signal is called 'Luminance', and it contains the brightness information. It is formed by performing a weighted sum of the Red, Green and Blue components. The remaining two parts of the signal, 'U' and 'V', contain a combination of the colour information and some of the brightness.

This method of signal encoding has two advantages. Firstly, the 'Y' luminance signal can be used by black and white televisions. Monochrome receivers can simply discard the extra U and V parts of the signal to provide a high resolution image with enormous bias. This was especially important when colour television was first introduced, as obviously everyone still owned black and white sets.

Secondly, there is no need to treat each component with equal resolution. The standard for digital PAL video states that the luminance component should have eight bits of information, and the remaining U and V components four a piece. Thus a PAL TV signal, used as say picture digitised from it, will contain approximately 16 bits per pixel.

VLAB works by directly digitising the YUV signal, and then performing calculations to convert the video into pixels. An VLAB grabs an entire colour video frame at once, there is no need to take three different samples for each of the red, green and blue components.

VLAB PAR

. . . at a glance

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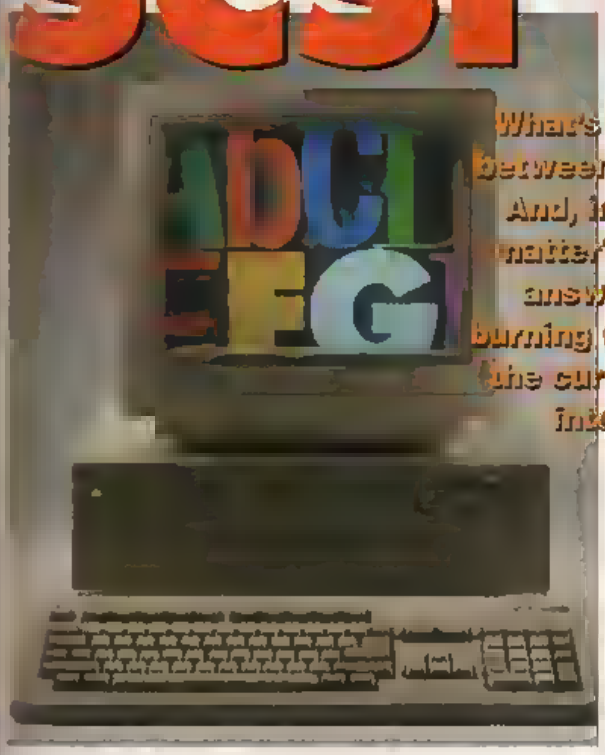
SCSI vs IDE



What's the difference between SCSI and IDE? And, indeed, does it matter? Jolyon Ralph answers all those burning questions about the current hard drive interface war.

The A2000 drives were SCSI, as were those on the A3000. They may be a bit more expensive than IDE, but the increase in speed is worth it, especially if you are intending to run lengthy animations or sound samples which must come direct from disk.

The Amiga 4000 was disappointing in some respects. Not only did it have no DSP, but CBM chose an IDE interface for the hard drive. Some have claimed that this negates the speed-up provided by the new Motorola 68040 processor.

THE CASE FOR IDE

IDE stands for Integrated Drive Electronics. Original PC hard disks had a separate controller card with most of the clever electronics connected by two data cables to a hard disk that was rather simple in operation. This meant that setting up drives was a difficult task, resulting in much messing around with cylinder, blocks, tracks and interleave settings. This was not fun.

Western Digital, a major hard drive and controller manufacturer decided to simplify the process by integrating the majority of the complex controller card components onto the drive itself. Two varieties of IDE were formed. XT-IDE (which was based on their 8-bit XT MFM controller) and AT-IDE (based on their 16-bit AT MFM controller).

XT-IDE has all but disappeared from the PC world now, being replaced by AT IDE and SCSI. XT-IDE did make an appearance into the Amiga world with the Commodore A590, which was originally shipped with a 20Mb XT-IDE hard disk (although this was eventually replaced by a faster SCSI drive).

AT-IDE is now the standard PC hard drive interface. It only requires a handful of cheap components to add an IDE interface to a standard PC motherboard. As it is primarily a PC standard it requires a little more work to link to an Amiga, but it is still cheaper to add than SCSI to the Amiga.

The main advantage of IDE is availability and price of drives. With AT-IDE, a 40Mb drive can be bought for around £150 – £200 and there are plenty of drives to choose from. SCSI drive manufacturers have recently cut back production of

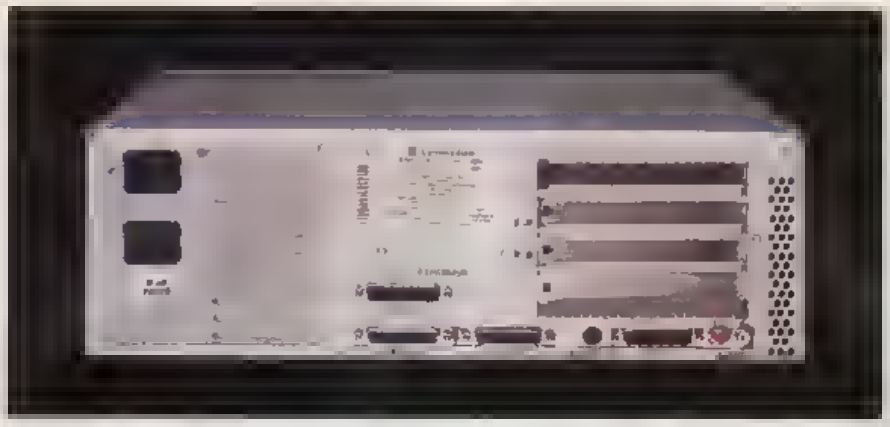
WHY DO THEY DO IT?

When the new Amiga 4000 was announced to the world nearly two months ago, the public went 'wow' at seeing the first total redesign of the Amiga chipset since 1985 and the new graphics modes it allowed. But to developers, who had known about the new chips for over a year, the Amiga 4000 came somewhat as a disappointment.

One of the main reasons for complaint was the lack of any improvement to the sound output. While developers were hoping for a machine with DSP (Digital Signal Processor) 16-bit better-than-CD quality sound, all we got was the same old 8-bit Paula that was in the original Amiga 1000. We shouldn't be too upset though, the 4-channel Paula can still give us sound quality that makes most PC soundcards sound tinny and artificial by comparison.

However, the main gripe about the Amiga 4000 was the choice of the IDE hard disk interface instead of the SCSI interface that was present on the Amiga 3000. Why did Commodore choose the IDE interface in preference to SCSI?

An IDE drive makes more sense on a machine like the A600, but power users will be disappointed by the lack of speed and the lack of flexibility



The IDE mechanism uses less power and is cheaper than a similar SCSI unit. They are also more widely available in small capacities (<100Mb).

There is evidence to suggest that much of the speed increase on the A4000 is negated by the slow speed of the drive.

low capacity drives, it's now almost impossible to get a SCSI drive of less than 120Mb capacity (at around £300).

Small 2.5" IDE drives are now available, mainly for the portable computer market, these use far less power than their larger counterparts, and although 2.5" SCSI drives are available there are far less of these around, and they are more expensive.

Because of the popularity of AT-IDE on PCs it is inevitable that a wider variety of devices will start to appear. Tape streamers to link to AT-IDE are now available (although these will probably not work with the Amiga 4000), and removable cartridge drives (like the Syquest 44Mb cartridge drive) are also available

THE CASE FOR SCSI

SCSI, which stands for Small Computer Systems Interface, is an international hard disk interface that has been around for many years, initially on expensive minicomputers and workstations, and recently on cheaper computer systems such as the Apple Mac, which has SCSI as standard, and the Amiga has traditionally used SCSI in preference to other formats (even the A590, which was shipped with a slow XT-IDE drive, had a SCSI interface as well as an external SCSI port)

The most important thing about SCSI on the Amiga is speed. SCSI is fast, much faster than the equivalent IDE unit. Several applications we tested on the Amiga 4000 showed little speed difference from running on the Amiga 3000. With the 25MHz 68040 processor we would have expected between two and five times improved performance. The slow IDE hard disk unit negated any benefits of the faster processor.

SCSI is far more expandable than IDE or any other drive interface. IDE can only handle two drives, SCSI can handle up to seven devices on a SCSI bus, and many devices can have more than one unit with different Logical Unit Numbers (for example there are CD Rom drives that can accept six CDs, but only require one SCSI ID place on the chain

There are a much wider variety of devices available and supported for SCSI than IDE. As well as hard drives you can buy tape streamers, 21Mb floppy disk drives, 600Mb and 128Mb Magneto-Optical rewritable drives, CD-ROM drives, CD-WORM writable CD units, scanners and even fast PostScript printers that can be linked through one common interface. Small capacity SCSI drives are now hard to come by, but this is probably not a bad thing. I have over 1Gb (Gigabyte = 1000 Megabytes) of hard disk on my Amiga 3000 and I have run out of space several times. A decent Amiga set-up should have no less than 100Mb of hard drive space to be useful

Unlike IDE on the Amiga 4000 and other machines, SCSI allows the simple connection of external devices in external cases via the external SCSI port. This allows use of large devices (like 5.25" full hide hard disks or Magneto-Optical drives) on machines where such devices would not normally fit.

Properly designed SCSI interfaces (such as the Amiga 3000 SCSI, Microbotics Hardframe and the Amiga A2091/A590 controllers) use DMA transfer. This means that data from the drive is transferred directly to RAM without any intervention from the processor. This means the hard drive doesn't slow down the processor. Non-DMA controllers (such as the IDE controller in the Amiga 4000) do slow down the processor when disk access is carried out, as the processor has to move all the data into RAM itself. Again this cuts back the performance of the Amiga 4000

THE VERDICT

The Amiga 4000 should have come with SCSI. I can understand the reasons why CBM decided on IDE. Firstly, there was cost. The Amiga 4000 had to be cheap, and 68040 processors are expensive. Every other cost had to be cut back. I doubt the SCSI interface would have added much cost, but Commodore were concerned about availability of the 120Mb drives that they require. While several manufacturers produce 120Mb IDE drives there are few who do 120Mb SCSI drives, and only one (Maxtor) is readily available currently. Commodore could not afford to rely on one source for hard disks

When Commodore release their SCSI II (the new SCSI standard which offers far faster transfer than SCSI 1) controller for the Amiga 4000, it will take up one of the precious Zorro III slots. Hopefully by then the Amiga 4000 Tower will be out, so losing one slot won't be such a problem.

CAVEAT EMPTOR

At the lower end of the scale there is not much difference in price between a SCSI drive and an IDE one, especially if you extrapolate the prices upwards. The choice is, of course, up to you. Commodore have made theirs, we discuss it. Here are a few dealers who can supply you with whichever hard drive you decide on..

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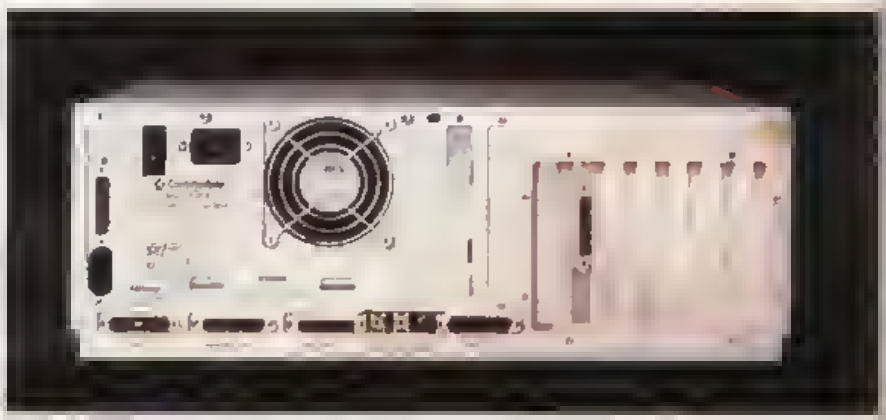

SCSI is more expandable than IDE. Up to seven devices can be added on a SCSI chain, so if you want a Tape Streamer, hard drive and CD-ROM, SCSI is the only system to use.

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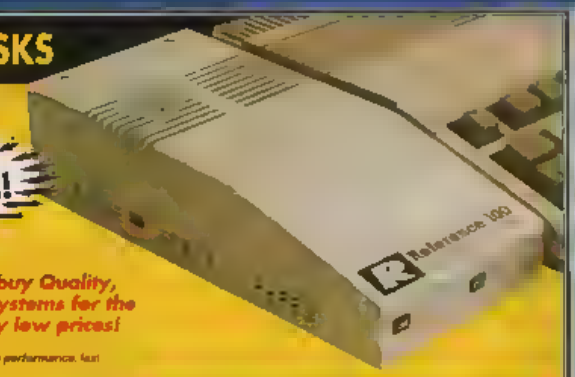

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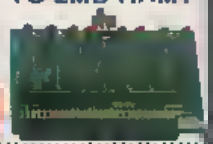

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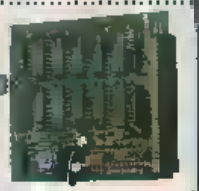

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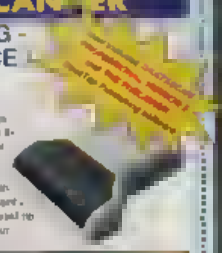

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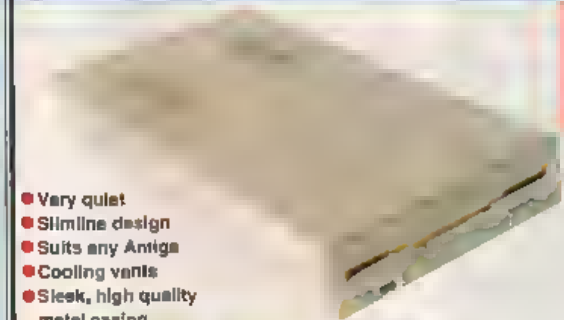

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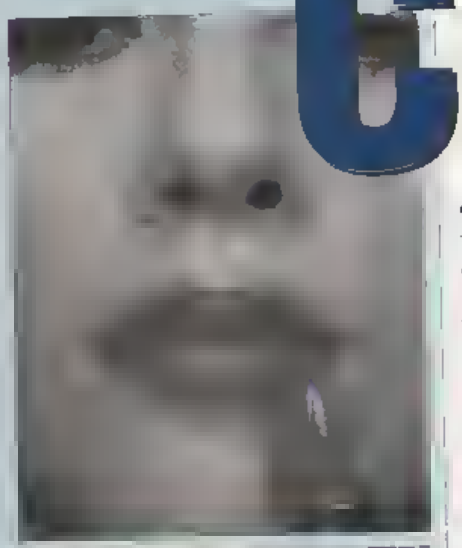
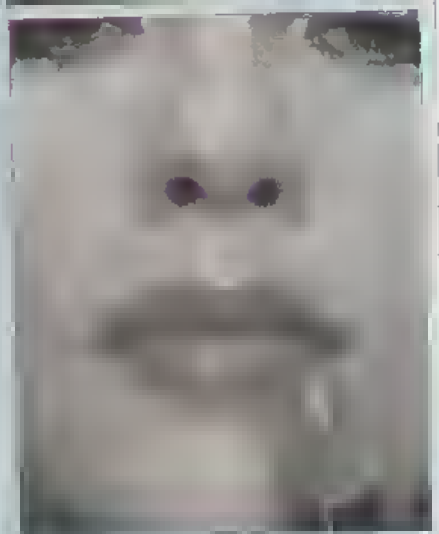
Canon's bubble jet printers have proved to be extremely popular with Amiga owners, particularly the BJ-10 and BJ-20 models. Lately, other peripheral manufacturers have been stealing some of the show. Jeff Walker asks whether Canon's new baby will put it back in the limelight.

The BJ-200s top graphics resolution is 360 by 360 dots per inch, higher quality than the more expensive 300 dpi DeskJets and LaserJets.

CANON B





Using the *Canon Print Studio* graphics printing program you are able to alter the dither pattern for the dump, plus fiddle with the brightness, contrast and gamma settings to get a clearer printout.

THREE REASONS

There are three obvious reasons why bubble jets are liked so much: they produce sharp results, they are inexpensive compared to other high quality ink jet printers, and there are specific Amiga printer drivers for them.

But these low-end bubble jets are a bit slow, printing text at about 80 characters per second (cps) in high quality (HQ) mode, about 100 cps in high speed (HS) mode. Another drawback is that graphics printouts sometimes have a banded appearance – black or white horizontal lines every quarter of an inch or so, caused by every pass of the print head overlapping or underlapping the previous one slightly. The extent of the banding often depends on exactly what it is you are printing, but these are faults you can forgive considering the low cost of the printers. But wouldn't it be nice if text printed faster and if there was no banding?

The BJ-200 is the latest in Canon's monochrome bubble jet range. Designed for desktop use, it weighs in at just over 6lb and measures a compact 13.7in wide, 7.6in deep, 6.8in high.

Sticking up at the rear of the printer is a cut sheet feeder that can take about 80 sheets. Ordinary A4 paper is fine, but the feeder is wide enough to take anything up to 9.5in wide, so envelopes can be fed through it as well, although the BJ-200 can only print a maximum of 8in across a page. The feeder works with paper from 64 to 90 gms, manually fed individual sheets can be up to 105 gms.

Overhead projector transparencies can also be used, but you need to feed sheets of this through one at a time.

16-BIT POWER

The BJ-200 is the first of Canon's bubble jets to feature the new 16-bit processor and a control that actively seeks the next print position. The print head, which is part of the disposable ink cartridge (which lasts for about 1.4 million characters), has also been redesigned. These new features have resulted in much faster text printing and greater accuracy with graphics dumps.

In HS or 'draft' mode the BJ-200 can whizz along at 248 cps, in HQ mode it can do 173 cps. In real terms these figures mean that a page of 10 cpi (pica) text printed in HS will come out of the printer in about 20 seconds – or three pages a minute to put it another way. The same page in HQ mode will take about 30 seconds to print. Graphics dumps take longer – the speed these print at is largely governed by the size and complexity of the graphic, the speed of the printer driver, and the speed of the program doing the printing.

SUPER MACHINE

Something else that's new to the BJ-200 is SHQ mode – Super High Quality. This slows down the text output to 124 cps (about 40 seconds per page) and uses more ink, but the results are superb.

In HS and HQ modes graphics dumps are still slightly banded, although nowhere near as much as with earlier bubble jets. In SHQ mode, however, graphics banding is a thing of the past, even on ordinary 'bond' or photocopier paper. The results on proper ink jet paper are stunning: every bit as good as a laser printer, and in some cases arguably better.

Better results are obtained when a printing program is in control of the graphics dump, instead of Workbench Printer Preferences I mean, which tends to produce very dark and muddy prints, especially of digitised or scanned HAM pictures. Those same HAM pictures printed by *TurboPrint Professional*, for example, come out superb, especially using one of the larger dither patterns.

But the best results are from *Canon Print Studio*, a program written specifically for getting the best from Canon's bubble jets. The blue noise (random) dithers produce almost photographic results, although there is a little banding sometimes due to the 'tightness' of the dither pattern, no doubt. If you do get some banding, the print can be

aborted and another dither pattern selected – Halftone or one of the Diagonal dithers usually works best

Canon Print Studio doesn't come with the BJ-200, but you can get a version of it free from Canon on their Amiga Canon Drivers disk. It is not the full version, but it works, although you do need Workbench 2 (or greater). If you want the full version the documentation tells you where to get it from, and as it is 'registered shareware' it only costs £15. Well worth the money

EXCELLENT EMULATIONS

The BJ-200 has two emulations – BJ 10 and Epson LQ. In BJ-10 mode there are two typefaces available, Prestige and Courier, in Epson mode there are eight: Roman, Sans Serif, Courier, Prestige, Script, Orator, Orator-S and Draft (this is basically the same set-up as the smaller BJ-20.) BJ-10 mode, using the Canon BJ-10 driver, is better for graphics printouts, Epson mode using an Epson 24-pin driver, gives you more text flexibility

A small control panel on the top of the printer enables you to select between HS, HQ and SHQ printing modes, as well as the normal Power, Online and LF/FF switches

Typefaces and character sets are selected via dip switches which are positioned under a small cover to the left of the control panel. On the front of the printer is a cover or flap which pulls forward to allow you access to the ink cartridge. Embossed on the inside of this cover is a guide to dip switch settings for both BJ-10 and Epson modes. Without going anywhere near the manual I was able to set the switches various ways to get various results. It isn't difficult to do

A tray to collect the paper coming out of the printer pulls out from underneath it. When pushed in, this tray is nearly flush with the front of the printer. Likewise, the sheet feeder is only about half the height of an A4 page, and a rest can pulled up from the feeder in order to support the full height of the paper.

The feeder also has a paper guide which slides left and right so that any width paper you put in (up to 9.5in) fits snugly

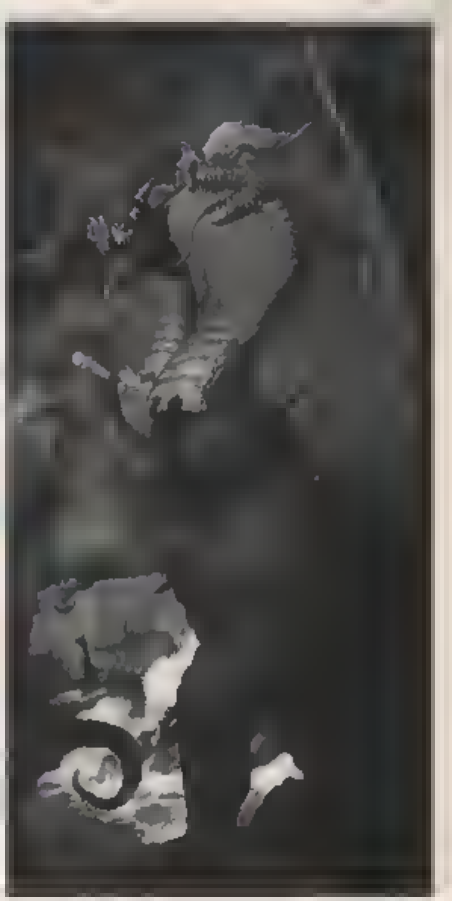
CONCLUSION

Although the BJ-200's recommended retail price is more than £400, I'm sure you'll see it selling for just over £300. The trick is to shop around. Keep in mind that printers are not computer-specific, so it will be well worth investing in a current PC magazine to find a greater range of dealers

THE COMPETITION

The BJ-200 has no competition at this price in the ink jet market. The nearest rival is probably the DeskJet 500 at £499 (RRP). The big question prospective bubble jet buyers will be asking themselves is whether it is worth splashing out about another £160 for the BJ-200, or to save their money and go for the smaller, portable, BJ-20 (which can be run off a NI-Cad battery pack). The main differences are in speed and print quality. The BJ-200 is much faster at printing both text and graphics – pages of BJ-200 draft fast come out at a maximum of three per minute, whereas the BJ-20 can manage only about one page per minute – and the BJ-200 also prints better on ordinary photocopier (bond) paper. The only other differences worth noting are that the BJ-200s input and download buffers are slightly bigger, and that the BJ-200s cut sheet feeder can hold about 30 more sheets than the one that comes with the BJ-20

	BJ-20	BJ-200
RRP	£299	£399
Max Print speed	110 cps	240 cps
Max line and space	100 ms	100 ms
Max text resolution	360 dpi	360 dpi
Max gfx resolution	360 dpi	360 dpi
Built in typefaces	8	8
Auto sheet feeder	50 sheets	80 sheets
Ink cartridge life	700 000 HQ chars	700 000 HQ chars
Input buffer	37k	48k
Download buffer	34k	40k
Noise level	45db	40dB
Emulations	Proprinter X24e Canon BJ-130e Epson LQ-850	Proprinter X24e Canon BJ-10 Epson LQ-510



The larger the picture and the higher the output resolution, the longer a picture takes to print. But the results are always worth the wait.

With print quality as high as this picture there is no reason why the BJ-200 couldn't be used for a semi-professional newsletter. It could also be used for any small business operation where print quality is important but not vital.

CANON BJ 200

. . . at a glance

• Compact design • Works with the Canon BJ10 printer driver • 8 built-in typefaces • 248 cps text • 360 dpi graphics • Fabulous quality graphic printouts produced in SHQ mode with *Canon Print Studio* program • Long lasting ink cartridge (1 + million characters in HS mode)

Address: The Canon BJ-200 costs £399 plus VAT, but you should be able to buy it much cheaper than this if you shop around. Phone Canon (UK) Ltd. free on 0800 262223 for more details.

CANON BJ-200 £468.83

'Compact, solidly built, fast, quiet, exceptional quality printouts.'

EASE OF USE	90%
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* *Built-in intuitive team editor capable of entering new players and fine-tuning up to 32 parameters Essential for the serious user*
* *Unique database-type search facility plus comprehensive data link giving access to additional accurate historical information on selected players This feature may be further enhanced by the user himself*
* *More recording options up to 36 matches always recorded IN FULL for instant full-scale replay, plus another 2t290 match results and league positions going back 20 years, all instantly retrievable*
* *Intelligent behaviour of computer sides capable of changing tactics to respond to situation on the field or making substitutions based on fitness and fatigue*
* *Three levels of commentary, from highlights only to ball by ball reporting. Plus mid-week transfer and fitness news.*
* *Friendlies top scorers charts, precise transfer markets, club history, financial position and much much more!*

FOOTBALL TACTICIAN is the first ever management game that includes strategy as an integral part of a successful campaign. Team selection, needless to say, remains a critical element Each player in your 20-strong squad is now analysed in up to 20 different aspects, enabling you to select the side best suited for the match in hand And then to the BIG innovation of **FOOTBALL TACTICIAN:** full on-line real-time involvement during the match! For the first time ever you will as a manager, be able to alter your strategy : choose a defensive or offensive system, mark certain opponents, drop back some of your players if the pressure is tough, decide exactly when substitutions should be made, play the off-side trap, go for quick counters, etc... With full on-screen commentary and minute-by-minute feedback, you're as involved in the match as any of your players! You will soon realise that this is no ordinary soccer manager THIS is the REAL THING You're in charge You manage your side before and during the match Nothing is left to chance Can you rise to the challenge? Try **FOOTBALL TACTICIAN** and prepare yourself for the ultimate football experience.

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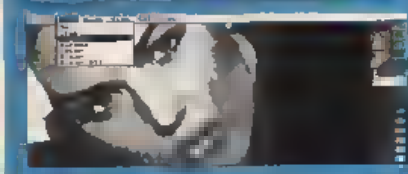
What's small, oddly-shaped and fits in the palm of your hand? Calm down, it's only a scanner. Jeff Walker investigates.

DataScan Pro 3.01

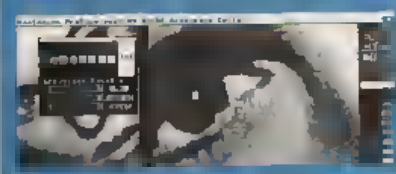
Sometimes scans come out too dark (left), but with the help of DataScan's Lighten feature you can bring out the detail

The Master Page gives you a reduced approximation of the image and makes it easy to drag out large Current Areas. After scanning your photograph the next job is to convert it to grey

Any part of the image can be cut or copied to the clipboard where it can be rotated, flipped or resized. The complex patterns produced by scans of photos don't reduce well.



In the greyscale editor you can lighten or darken the image, crop the part you are interested in or have some fun with the drawing tools.



You can change the palette to create pseudo colour pictures. The Zoom levels can help with colouring in fiddly bits.

THE COMPETITION

The quality of the greyscales produced by DataScan 3.01 easily equals those produced with the current versions of the two rival hand scanning systems, AlfaScan Plus and Power Scanner. All three scanners are constantly being enhanced and upgraded, so we can be sure of better things to come

IT'S CHANGED

The DataScan Professional screen has been rearranged slightly for this latest version of Pandaal's hand scanning system. The tool bar is now on the right of the display, and the Master Page no longer opens on startup. At the foot of the tool bar is an icon that enables you quickly to choose a scanning resolution from 100 to 400 dpi. The page size can be changed in the Settings requester – A4, A5 and A6 buttons are provided, or you can type exact measurements. The largest size allowed is 48in by 48in, which at 100 dpi requires almost 3Mb of memory.

The reason you set a page size is so that you can scan many images directly on to a single page, and subsequently save or print the whole thing. Scanning at 300 dpi, an A4 page requires about 1Mb. You may scan directly on to this page, in which case it will overwrite everything that is already there, or you can scan to the Current Area, which is a rectangular portion of the page you have marked by dragging out a box or by entering exact position and dimension figures into gadgets in the Master Page requester. Whatever you scan into the Current Area overwrites anything that is already on the page within the bounds of that Current Area. In this way you can create exact size pages with images in exact positions on the page.

WIDE IMAGES

The widest image you can scan is 4.13in, which is the width of the scanning head. The bigger you set the scanning area or page, and the higher the scanning resolution you choose, the more memory you need. If you don't have enough, DataScan Professional will restrict your choice of size and resolution combination.

The big change to version 3.01 of the software is the Greyscale Editor. After converting a scan of a photograph or coloured illustration to 16 shades of grey, you are thrown directly into this new feature. As the black and white dither is converted to grey, the image in the Greyscale Editor is updated in real time. The left-hand portion of the editor contains your greyscale picture, while on the right is a tool bar that has some simple drawing tools and a colour selector.

The really fun stuff is in the Settings menu. In here is the Change Palette option, which puts up a requester that lets you change the shades of grey to any 16 colours you like. With the aid of the drawing tools and a little time and patience, it's quite easy to turn a 'boring' greyscale into a fairly pleasing colour picture. The drawing tools provided are Pencil (freehand), Line, Rectangle, Polygon and Ellipse — the shapes can be filled or unfilled. The Undo button in the tool bar comes in handy when you make gaffs, but it only undoes the last drawing function performed.

Ah yes, and there's a Text tool, something no other Amiga hand scanner software has. Any font in your FONTS: directory can be selected and typed directly on to the image, in any colour.

You can print your images directly from the Greyscale Editor. A print size of 100% is the default and there are buttons for 25%, 50%, 75% and 200%.

CONCLUSION

DataScan Professional has come on in leaps and bounds since the first version and now forms the basis of a seriously professional piece of software. I hope the developers continue to develop it, with particular reference to the new AA chipset, which means that images produced with this scanner head can now (in theory) be converted and displayed in 64 shades of grey.

DATASCAN . . . at a glance

- Uses as little memory as possible
- Maximum page size 48in by 48in
- 100–400 dpi resolutions
- Produces line art and 16 greyscale scans
- Built-in grey scale editor

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Excellence! 3.0

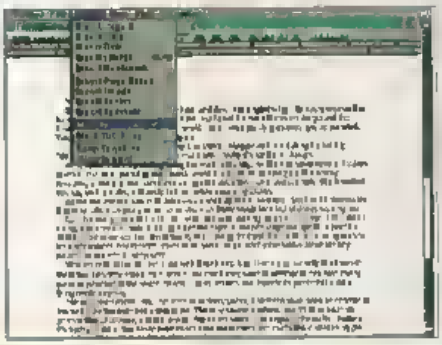
Choosing the perfect wordprocessor becomes harder as more appear. To help you choose, Jeff Walker goes head to head with the latest upgrades for two of the best.

EXCELLENCE! 3.0

Micro-Systems Software have responded to the many criticisms that were levelled at version 2 of *Excellence!* with a complete redesign and a number of additions and enhancements. But have they done enough?

BOOT UP

The new version comes on three disks. None of these is a Workbench disk, so you are required to boot from your own copy of Workbench. No special setting up is needed, apart from installing the few supplied fonts on to your boot (Workbench) disk, achieved by double clicking an InstallFonts icon, and this is only necessary if you intend to use a PostScript printer.



Excellence! is able to generate and index and table of contents for your document

So it's boot from Workbench, in with the *Excellence!* disk, double click its icon, and after a short delay while the program loads, you are presented with a pleasant looking screen with an open document ready for you to type into.

Initially, the program loads on an 8-colour Hi-Res screen, but this can be altered from the Preferences requester. You have the choice of 2, 4, 8 or 16 colours, a Display Configuration section lets you choose screen modes from Hires, Hi Res-interlaced, Productivity or A2024. Screen colours can be changed to suit, including the colours used for window borders and details.

Changes made in Preferences and then Saved are not recognised unless all documents are closed when you make the changes, or until you quit and restart the program. Only one set of preferences can be saved, and the settings in this file are used on start-up.

FACING THE FACTS

For its screen display *Excellence!* uses standard Amiga bitmap fonts. Workbench 2 and 3 users are able to select any font in any size, because those versions of the Amiga operating system are able to rescale fonts 'on the fly', but Workbench 1.3 users are restricted to only those sizes actually on disk in the FONTS: directory.

The Compugraphic typefaces supplied with

WORDWORTH 2

At the more expensive end of the scale the long awaited *Wordworth* update from Digita has arrived.

FIRST VERSION

The first version of *Wordworth* received mixed reviews. While it had many advanced features and produced good output, some features, especially the printing facilities, were confusing and difficult to learn. Digita has addressed these problems and more, in the version 2 release.

The original *Wordworth* supported Amiga bitmapped fonts and many typefaces that were resident inside particular printers, version 2 still supports these, plus ColorFonts and Compugraphic fonts or 'Intellifonts'. Amiga bitmapped fonts and ColorFonts (many-coloured bitmapped fonts, just like the ones *Deluxe Paint* uses) are printed at their screen resolutions, which is about 75 dots per inch. Consequently, they look jagged and rough around the edges, but that's bitmapped fonts for you. Intellifonts, on the other hand, are scalable and, when handled correctly by the program (and *Wordworth 2* does handle them properly), can be output at the highest resolution your printer is capable of. Even on 9 pin printers the output quality is significantly better than with Amiga bitmap fonts.

The price you pay for this quality is memory and speed. *Wordworth 2* requires 1.5Mb of memory, anything less and it won't load Intellifonts, especially in large point sizes, use lots more memory, and if the documents you want to produce are the kind that feature pictures and smooth text in different typefaces and sizes, then 3Mb of memory is probably a more comfortable figure.

The program comes supplied with 17 Intellifonts. It can use the ones that come with Workbench 2, and it can use the *Professional Page* type of Compugraphic fonts, which means it'll work with those hundreds of PD Compugraphic fonts you may have seen advertised.

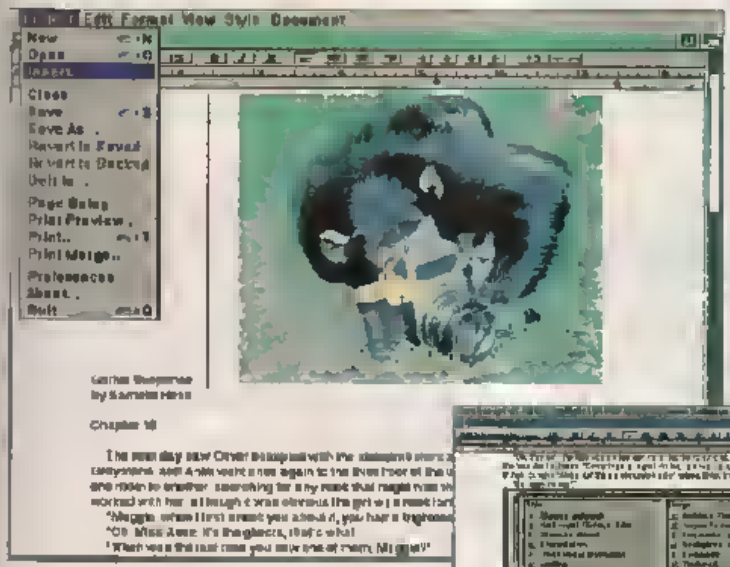
Because the files are so large and need to be accessed regularly, Intellifonts can be a little awkward to use from floppy disk, but if you've lots of memory it is possible to have a fonts directory in RAM:, which cuts out all the disk swapping. But the only way to speed up the time it takes to print documents set in Intellifonts is to buy an accelerator. On a standard Amiga 500 expect a page to take half an hour to print on a standard 24-pin printer.

PRINTER SUPPORT

Wordworth's strongest point is arguably its printer font support. It knows about many different typefaces that are resident in many popular printers – 172 of them according to the manual. It comes with screen fonts for the typefaces in printers like DeskJets, LaserJets (including PostScript), bubble jets, and many of the Epson compatible 24 pin and 9-pin dot-matrix printers. You can use these typefaces freely in any document.

Wordworth's graphics facilities are nothing

...vs Wordworth 2

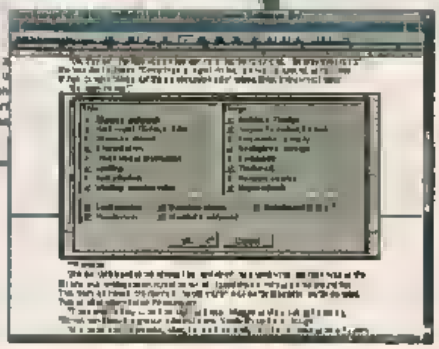


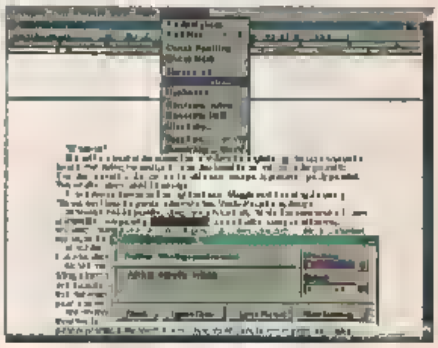
Graphics can be mixed with text, but they can only be inserted at the current cursor position. See that long black line to the left of the graphic? That's the text cursor, which is now about four inches right. Had I inserted the graphic lower down the page there would a four inch gap between lines.

the *Professional Page* DTP package, which is a pathetic cop-out – why should you have to buy *Professional Page* just to get some screen fonts to allow *Excellence!* to utilise all the typefaces in a PostScript printer?

Any IFF-ILBM graphic up to Extra-HalfBrite mode can be loaded. All graphics are remapped to the palette and the number of colours in which *Excellence!* is currently working, which results in some psychedelic looking pictures if the colours in the graphic are very different from *Excellence!*'s palette. Although the program reads the graphic's palette, it cannot adjust its own palette to something closer to the colours in the original picture, it simply

The grammar checker is something unique to excellence!. If you need the help, then this feature alone could be worth the sub-£40 price

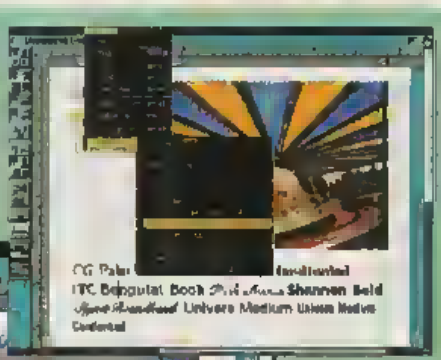




Workbench 2 and 3 can also be used, and PostScript printer owners are provided with Courier, Helvetica, Times and Symbol screen fonts that will utilise the fonts of the same name in their printers. If your PostScript printer has more fonts than this and you want to use them, then the manual suggests you use the screen fonts from

special – it's a word processor at heart after all, not a painting program – but there are enough features to enable you to spruce up your documents with pretty pictures and diagrams.

Those features haven't changed much from version 1. The IFF-ILBM file format is supported, from 2-colour up to HAM-8 (4,096 colours), but HAM-8 and 24 bit support is not yet implemented (they're working on it).



Wordworth 2 comes complete with 17 Agfa Intellifont (Compugraphic) typefaces, plus it can use Workbench 2 and *Professional Page* format CG fonts.

Support for PCX, BMP and Encapsulated PostScript (EPS) graphics has been implemented, although the latter format cannot be displayed on-screen and can be printed only on PostScript printers.

Any graphic you load gets converted to the same number of colours as the current screen mode. If you're working in 4-colour mode and you load a many coloured HAM picture don't expect the result to be worth looking at on the screen. Not when printed, because *Wordworth* prints exactly what's on the screen.

MULTI-COLOURED SWAP SHOP

To use and print multi-coloured pictures you need to work in 8-colour or 16-colour mode. *Wordworth* converts the palette and is able to change colours 4-16 of its own palette to those

picks the closest colours in its existing palette

You can fiddle with colours until the cows come home but at the end of the day you are only going to get good results if the palettes of the graphics you import match *Excellence!*'s palette. And although the colour scheme gets saved with the document, if you alter Excellence!'s palette and import a document that has a different colour scheme the colours in that document will get remapped to the new *Excellence!* palette. More psychedelia.

POOR PRINTING

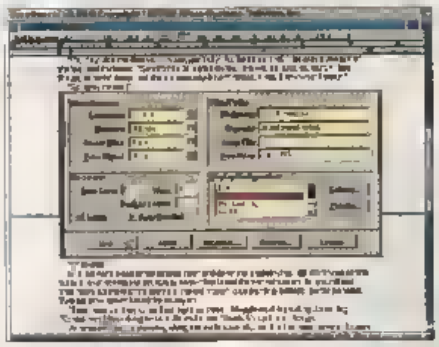
Output using Amiga bitmap fonts and graphics printing is poor. No attempt is made to increase the output resolution of these low resolution screen fonts, and even the scalable Compugraphic typefaces are output as they look on-screen (jaggy) instead of being printed smoothly as 'outline' fonts should.

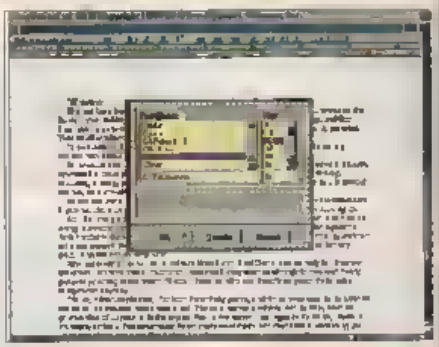
The resident fonts in printers can be used, but only one per document by means of the Font Number gadget in the Print requester, and only then if the printer driver supports this 'fonts number' feature. How do you tell? The manual suggests selecting different font numbers and seeing what happens. Gee thanks, MSS. This simply is not good enough. I want to select printer fonts on-screen; I want to use this printer font for headings that printer font for the main text, and another printer font for indented paragraphs. Can I do it? Not in *Excellence!* I can't.

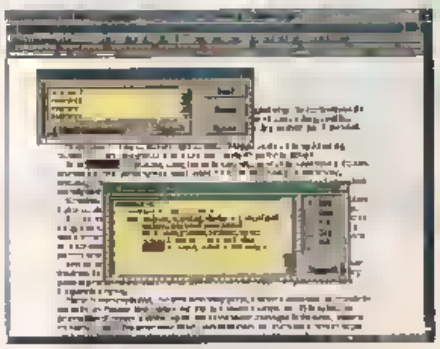
CONCLUSION

The only saving grace is the price. Even with the colour and printing frustrations, at under £40 it has to be a bargain. It's not good enough for high quality output work, but for bashing out words or for preparing documents that are going to be printed using just the one printer font (plus italics, bold, underline), *Excellence!* is certainly competent and less than half the price of rival packages.

Workbench 2/3 users can select Compugraphic fonts, but they still print jaggy and are hardly worth the effort.







The Preferences requester allows you to customise the excellencel display details to just the way you like them. The large British spelling checker is useful, but the British thesaurus only supports synonyms.

EXCELLENCE! 3.00

. at a glance

• No special setting up required • Very user friendly interface • Aggressively priced • Good [illegible] on thesaurus • Prefs Amiga and Compugraphic font support • Only one printer font per document

Address: Excellence! 3.00 can obtained from HB Marketing Ltd on 0753 686000.

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VALUE FOR MONEY	92%
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FLEXIBILITY	87%
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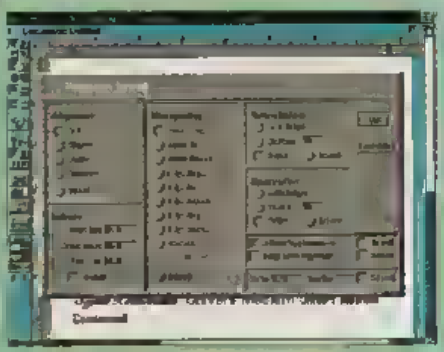
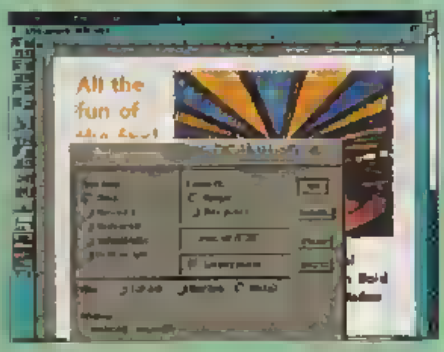
OVERALL	**79%**





Formatting defaults for the whole document can be set from this requester. Individual paragraphs can be formatted separately via the tool bar and ruler line.
Wordworth can remap imported graphics to its own palette, or used most in the graphic. If you load another graphic that has a different palette, then you can ask *Wordworth* to use this new picture's palette, but then the colours in the previous graphic will get altered to the new ones, which will probably make it look really weird.

There is a Remap facility which will attempt to build a compromise palette, sometimes it works okay particularly for monochrome output, but on the whole you end up with two bad pictures instead of one good one and one bad one.

So, to use coloured graphics in *Wordworth* properly it's best to create them all with the same palette. Basically, work out the 8 or 16 screen colours that print best on your printer, and stick to these. For monochrome printouts you could use *Deluxe Paint* or a graphics conversion package to convert all your pictures to the same 16 shades of grey. With black and-white clip art there is no colour conflict problem, of course.

CONCLUSION

Wordworth has most of the features required from a top class professional word processor, and it looks and feels like a great piece of software. It's one of those programs that you like to use. As you learn more and more about its features it inspires you to produce better looking documents merely because you want to use the latest feature you've learnt about. Inspirational, that's the word.

WORDWORTH 2

. at a glance

• Compugraphic font support • High quality Compugraphic font output • Full PostScript font support • Multiple printer fonts in one [illegible] • Many popular printers directly supported • Excellent manual • 90 days free after sales support • A touch pricey but you get a lot for [illegible]

Address: Wordworth 2 costs £129.95 from Digita International Ltd, Black Horse House, Exmouth, Devon EX8 1JL. Tel 0395 270273. You can upgrade from Wordworth 1.x for £49.95 [registered Wordworth upgraders receive one free ClipArt and one free Colorfonts worth £29], or upgrade from any other word processor for £59.95.

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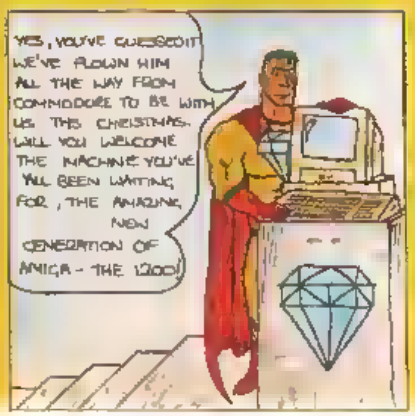

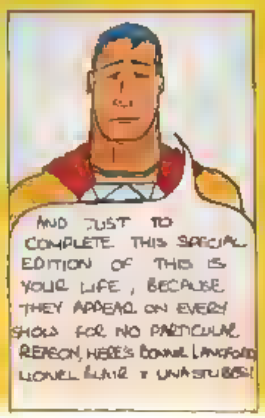

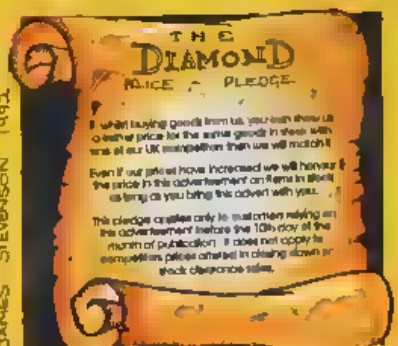

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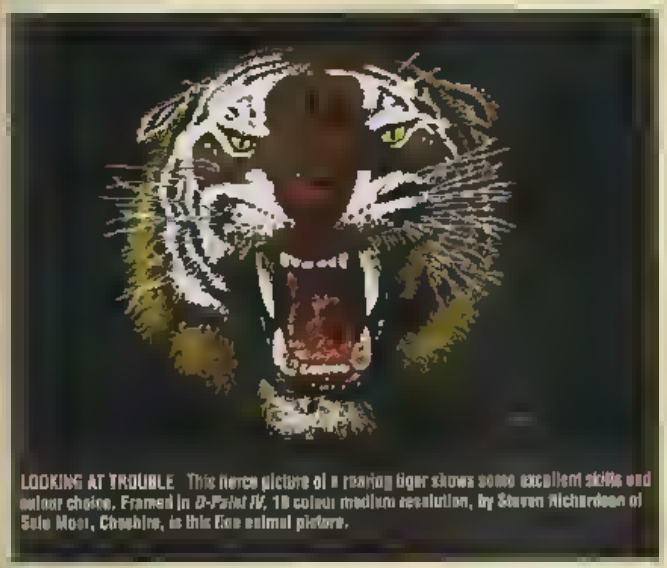
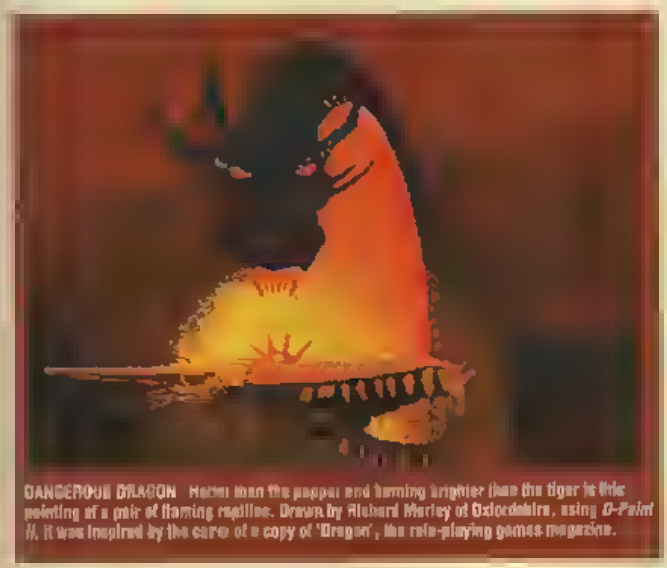
ART GALLERY

We're constantly amazed by the artistic skills and ingenuity of CU readers. Art Gallery is here again to show off the best of the bunch. This month's pick highlights three talented artists.



LOOKING AT TROUBLE This fierce picture of a roaring tiger shows some excellent skills and colour choice. Framed in *D-Paint IV*, 16 colour medium resolution, by Steven Richardson of Sale Moor, Cheshire, is this fine animal picture.



DANGEROUS DRAGON Hotter than the pepper and burning brighter than the tiger is this painting of a pair of flaming reptiles. Drawn by Richard Morley of Oxfordshire, using *D-Paint II*, it was inspired by the cover of a copy of 'Dragon', the role-playing games magazine.

SHOW IT OFF!

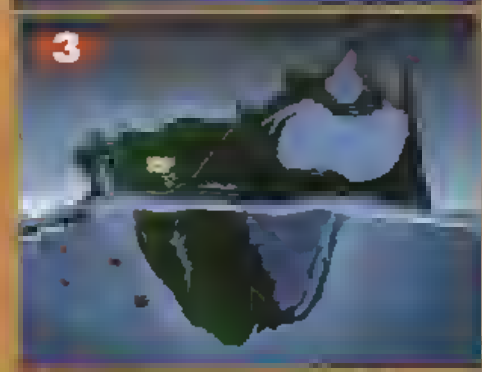
If you have a picture you consider worthy for inclusion in the Art Gallery, send an IFF disk showing your drawing at several stages of construction, as well as in its completed glory. Please include a description of how you produced the effects displayed in each shot – your advice could help and inspire others.

Send your disk to: CU Gallery, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

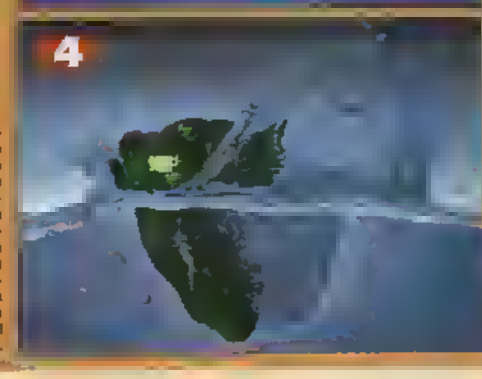
MAKING A SPLASH Sergio Perciballi of Peterborough recreated this piece from a painting by Toshikuni Ohkubo using *D-Paint III* in low res, 64 colour mode.

1. To begin with the main areas were outlined

2. The background colours were added with a large square brush. The airbrush was then applied to the areas displaying marked contrast



3. At this point Sergio concentrated on the pepper. The highlight is particularly important if a sense of roundness is to be achieved. Note that, to the left of the pepper, a reflection has been added



4. The drawing is finished! With more detail on the bubbles and the splash (including the reflection of the pepper) we can see just how convincingly a three dimensional object in motion can be portrayed. Sergio took about 13 hours on the drawing – time well spent, in CU's opinion.

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THE AMAZING TOBIAS

Although Tobias has worked on a number of commercial games, he's also self-published the best Star Trek game to appear on the Amiga so far. Definitely worth a look.

This stunning Blade Runneresque drawing was just one of many excellent pictures included on a Crusaders compilation disk of Tobias' work.

The U.S.S. Enterprise has figured in many of Tobias' animations and static screens. Above are two stages from one such shot and which amply demonstrate the German artist's attention to detail.

AMAZING ANIMS

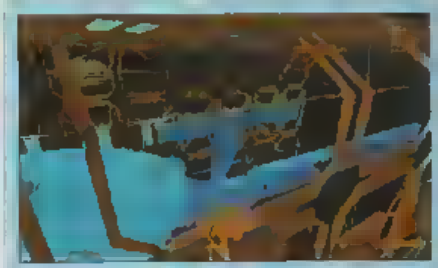
Living in a computer-generated world populated by 3D renderings of the USS Enterprise, X-Wing fighters and anything else with a sci fi theme, Tobias Richter has helped reinvent the Amiga's already awesome graphics and animation capabilities. CU Amiga readers will already be familiar with Tobias' work as his Public Domain disks frequently crop up in PD Scene and, just as regularly, get voted demo of the month. If you haven't come across his stuff before, then you really are missing out on some classy state-of-the-art animations. The spectacular images we've reproduced here look a thousand times more effective when they're part of a 3D animation. Imagine the USS Enterprise warping across the galaxy, blasting away with its photon torpedoes at a gigantic Klingon battle ship or a squadron of X-Wing fighters on a bombing run across the Death Star and you'll get an idea of what I mean.

Nearly all Tobias' work revolves around a sci-fi theme, and this usually means Star Trek in some form or other. As Tobias explains: "I'm very much into Star Trek. It's a great show, promoting universal peace and co-operation between races. It's probably the best sci-fi show ever created. My best known work revolves around the show – but that's not all I produce. I've done things like a motorway car chase, zooming in and out of a 3D Pool table [Archer McLean eat your heart out!], some Blade Runner-type graphics, commercial games videos, and lots of other stuff besides. It's probably true, though, that I put more effort into the Star Trek stuff just because I'm so interested in the series and the folklore that's grown up around it."

Tobias' Star Trek work has even come to the attention of some members of the original cast of the show. At a Trek convention in the Bavarian town of Nurnberg last year, James Doohan (Scotty) was very impressed with Tobias' stunning animations and Walter Koenig (Checkov) has even signed him up to do some computer animations for Moontrap 2, a new sci-fi movie due for release in early '94. "I'll be doing the animation for the space ship computer displays. Lots of graphs, radar – that sort of thing."

LOST IN SPACE

Tobias' latest release, Space Wars, is a huge 150Mb animated movie he's transferred to video tape and which is on sale from 17-Bit in this country. We've got a full review of it elsewhere in this feature, and it really is a breathtaking piece of work.



This stunning sequence of shots is available from most PD libraries and shows the USS Enterprise leaving dry dock.

WORLDS OF... RICHTER

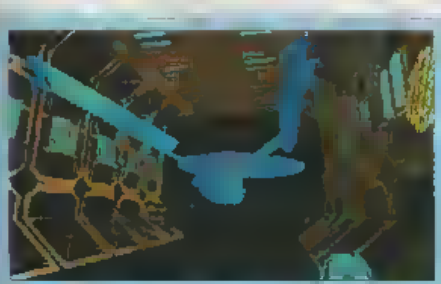
In the first of a series of exclusive interviews with some of the top creative people currently using the Amiga, Dan Slingsby takes a look at the brilliant 3D animations of Tobias Richter.

that took the German-born animator months to produce. "It's most definitely my finest work to date. I'm very proud of it. I thought the Death Star sequence at the end of the first Star Wars movie was brilliant and I set myself the challenge of creating its computer equivalent. It's not just a straight copy, as I've included lots of other things besides. I mean, the original movie certainly didn't have the USS Enterprise making an appearance and the humour I've included is a bit warped, too." This involves things like a Coke can replacing the bomb that finally destroys the Death Star and some Robin Reliant like samples for the engine noises of the space ships.

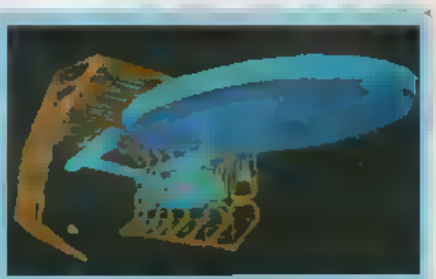
"I've done a couple of other videos, too," explains Tobias. "The first one is a Trek-based movie, lasting 8 minutes, involving the Enterprise engaging a Klingon cruiser. It's a little like Space Wars, but not as good, as I created it more than two years ago. The other video, Mouse Track, was a demo reel I made for the German distributor of *Reflections*, an excellent 3D animation package that I use for most of my work. I made it together with a friend in just under one month. It's about five minutes long and features a mouse and trackball in a sort of 'Tom & Jerry' chase. The only way I can get my more complex work to a wider audience is by using video. Floppy disks just cannot handle the amount of memory these things take up – my latest project would fill more than 200 floppies!"

Imagine the money that the BBC could save if they just employed Tobias to do all their special effects...

But it's not only movies that Tobias is moving into. He's already done a handful of commercial animations for industry and TV – including nearly all the animations for the German equivalent of Spitting Image called 'Hurra Deutschland'. "I'm currently working on a big animation for another German TV show," mentions Tobias. "It will be about 30-40 seconds long, and be in 24-bit. It's going to be used as an intro for a one-hour show ➢

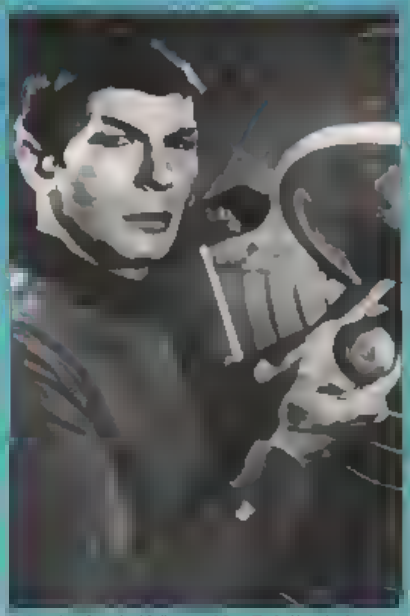


Travelling slowly past the various hangars, the star ship gradually emerges from its refit for adventures anew



Fans of the Star Trek movies might well recognise this scene, as it's based on the first movie when Kirk commandeers the ship to go boldly once more.

IT'S LIFE JIM, BUT NOT AS WE KNOW IT...

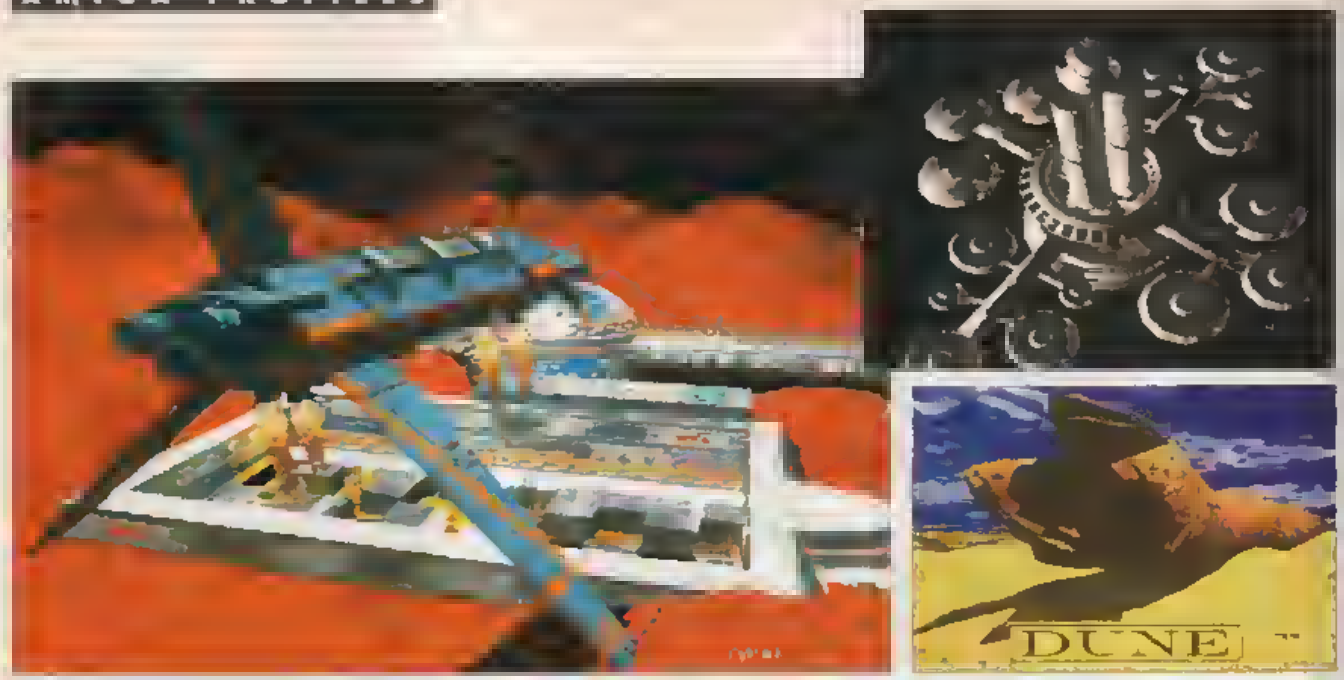


Tobias is a fanatical follower of Star Trek. Here he is after some recent plastic surgery

Tobias currently lives and works in Cologne, Germany. Still only 25 years of age, he bought his first Amiga in 1986 and, three years later, upgraded to an A2000. He chose the Amiga over the then popular ST because of the graphics capability of the new machine. "When it first came out, the A1000 was a revelation. No other machine could touch it for its graphic prowess. I currently run an Amiga 2000 with lots of stuff bolted on including a 68030 board, a 40Mb hard disk, 9Mb memory, a Rickerfixer, a 17" Eizo monitor and lots more besides. On the software front, I mainly use *Reflections*, *DPaint IV*, *Art Department*, *Scala* and *Videoscape*, although I'll take a look at almost anything else and use it if it's any good.

Over the years, Tobias has pumped out a steady stream of PD animations and slideshows, commercial games and even videos. His first published work appeared on his own AGAIran label and were simple slideshows and basic animations created using *DPaint* and *Videoscape*. The AGAIran label now boasts a collection of over 90 disks, most by Tobias himself – although he has collaborated with other users from time to time. "It's impossible to list them all, as I've lost count of the exact number and even wiped some of them from my hard disk. Most work with 2Mb of memory although all my new stuff is much more memory-intensive."

For most of my 3D animations I use *Reflections* and *Reflections-Animator*. That's a German raytracing package – very powerful and fast. At the moment, I render most of my anims in DCTV format. I use *Deluxe Paint IV* for creating the textures and sometimes for postproduction. Besides that, I use *Art Department* for picture conversions and *Scala* for the animation playback. In some cases, I still use *Videoscape*, which I noticed you gave away on a recent coverdisk."



about comics and show a space ship from outer space travelling through the solar system to Earth.'

If all this wasn't enough, he's also recently written a book and regularly writes for most of the German Amiga magazines. And then there is his games work. Tobias has provided the graphics for a wide variety of games, including *Ori Imperium*, *Cubulus*, *Bon Voyage*, *Conquestador*, and *Bundesliga Manager Professional*. Phew! Where does this guy find the time?!

NEW MACHINES

Like most other users, Tobias is a tad impressed with the A4000. 'Yes, a wonderful machine. Commodore were losing out to the PC, but this new machine has nudged them ahead yet again. It's excellent for graphic artists, although the lack of professional monitor functions is a real drawback. They should have spent a bit more money on a real flicker-fixer. That aside, the Amiga is now a much more attractive option than a PC. You have to pay an awful lot of money for genlocks and graphic cards on the PC and these are much cheaper on the Amiga. And, of course, the Amiga's multi-tasking capabilities and the incredible amount of specialized software make it the number one choice for me.

The CDTV also holds some interest for our German-born animator. 'The CD medium is a very interesting area, especially for animations,' confides Tobias. 'One of the problems with the CDTV, though, is the incredibly slow processor and the slow access time of the CD drive. I'm waiting for a writeable (and affordable) CD drive – that would be a great help in creating professional animations. If you consider that one frame in Videoresolution and 24-bit normally takes up 1Mb then it certainly makes sense. With 25 frames per second, a CD would be the best storage medium for that much data. I'm not sure that Commodore have got it right with the CDTV, but I'll reserve my judgement until CDTV2 comes out next year.'

So what of the future? 'I plan to start working on real workstations next year – either on my own or at another company. But it's VERY expensive to get into the professional animation market. You have to pay at least £20,000 to get the equipment and the software to run on it. And you also need the necessary video equipment, too. But I'm not giving up on the Amiga as I think it's a great machine and I'll probably still be using it years from now.' Let's hope so.

SPACE WARS

Using the combined muscle of five separate Amigas, taking up more than 150Mb of disk space, and presented on a stunning five minute video, Tobias' latest project is a Star Wars-style dogfight involving Imperial Cruisers, the Millennium Falcon, and X-Wing and Tie-fighters in a fight to the death. There's even a special appearance of the USS Enterprise, which materialises in deep space and tells about the Imperial forces with its photon torpedoes.

With an optical sound track, it's hard to believe that this is just an animated movie. Anyone who's seen the recent PC screenshots of the forthcoming Lucasarts' game, *X-Wing*, will gag at the sight of Tobias' excellent 3D renderings. Other graphical treats include a charge through a meteor belt, a run past the Death Star's defences and a fly past by an Imperial Cruiser that beats anything you've seen in the original movie. If you're after state-of-the-art ray-traced animation or just want to see what the Amiga is really capable of, then you just have to buy this video. It's available from 17 Bit Software, 1st Floor Offices, 2/8 Market Street, Wakefield, WF1 1DH. It costs £11.99 plus 75p P&P.

As your X-Wing fighter closes in for the kill, your HUD display signals you've locked on for a kill. Simply press the trigger and this guy is so much space dust. These simple graphic displays might be easy to pull off, but they do add immensely to the atmosphere of the movie.

These video grabs don't really do the Space Wars movie much justice. The animation is absolutely stunning and you'll soon forget that you're watching a computer-drawn animation instead of a live-action sequence.

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- 173 ANIMATION STUDIO
- 174 MAPPING
- 175 MATHS
- 176 LANGUAGE TUTOR v1.5
- 177 WORD FACTORY
- 178 SPELL
- 179 MUSIC BOX
- 180 ANIMATION
- 181 ANIMATION STUDIO
- 182 MAPPING
- 183 MATHS
- 184 LANGUAGE TUTOR v1.5
- 185 WORD FACTORY
- 186 SPELL
- 187 MUSIC BOX
- 188 ANIMATION
- 189 ANIMATION STUDIO
- 190 MAPPING
- 191 MATHS
- 192 LANGUAGE TUTOR v1.5
- 193 WORD FACTORY
- 194 SPELL
- 195 MUSIC BOX
- 196 ANIMATION
- 197 ANIMATION STUDIO
- 198 MAPPING
- 199 MATHS
- 200 LANGUAGE TUTOR v1.5
- 201 WORD FACTORY
- 202 SPELL
- 203 MUSIC BOX
- 204 ANIMATION
- 205 ANIMATION STUDIO
- 206 MAPPING
- 207 MATHS
- 208 LANGUAGE TUTOR v1.5
- 209 WORD FACTORY
- 210 SPELL
- 211 MUSIC BOX
- 212 ANIMATION
- 213 ANIMATION STUDIO
- 214 MAPPING
- 215 MATHS
- 216 LANGUAGE TUTOR v1.5
- 217 WORD FACTORY
- 218 SPELL
- 219 MUSIC BOX
- 220 ANIMATION
- 221 ANIMATION STUDIO
- 222 MAPPING
- 223 MATHS
- 224 LANGUAGE TUTOR v1.5
- 225 WORD FACTORY
- 226 SPELL
- 227 MUSIC BOX
- 228 ANIMATION
- 229 ANIMATION STUDIO
- 230 MAPPING
- 231 MATHS
- 232 LANGUAGE TUTOR v1.5
- 233 WORD FACTORY
- 234 SPELL
- 235 MUSIC BOX
- 236 ANIMATION
- 237 ANIMATION STUDIO
- 238 MAPPING
- 239 MATHS
- 240 LANGUAGE TUTOR v1.5
- 241 WORD FACTORY
- 242 SPELL
- 243 MUSIC BOX
- 244 ANIMATION
- 245 ANIMATION STUDIO
- 246 MAPPING
- 247 MATHS
- 248 LANGUAGE TUTOR v1.5
- 249 WORD FACTORY
- 250 SPELL
- 251 MUSIC BOX
- 252 ANIMATION
- 253 ANIMATION STUDIO
- 254 MAPPING
- 255 MATHS
- 256 LANGUAGE TUTOR v1.5
- 257 WORD FACTORY
- 258 SPELL
- 259 MUSIC BOX
- 260 ANIMATION
- 261 ANIMATION STUDIO
- 262 MAPPING
- 263 MATHS
- 264 LANGUAGE TUTOR v1.5
- 265 WORD FACTORY
- 266 SPELL
- 267 MUSIC BOX
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- 270 MAPPING
- 271 MATHS
- 272 LANGUAGE TUTOR v1.5
- 273 WORD FACTORY
- 274 SPELL
- 275 MUSIC BOX
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- 277 ANIMATION STUDIO
- 278 MAPPING
- 279 MATHS
- 280 LANGUAGE TUTOR v1.5
- 281 WORD FACTORY
- 282 SPELL
- 283 MUSIC BOX
- 284 ANIMATION
- 285 ANIMATION STUDIO
- 286 MAPPING
- 287 MATHS
- 288 LANGUAGE TUTOR v1.5
- 289 WORD FACTORY
- 290 SPELL
- 291 MUSIC BOX
- 292 ANIMATION
- 293 ANIMATION STUDIO
- 294 MAPPING
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- 296 LANGUAGE TUTOR v1.5
- 297 WORD FACTORY
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- 303 MATHS
- 304 LANGUAGE TUTOR v1.5
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- 319 MATHS
- 320 LANGUAGE TUTOR v1.5
- 321 WORD FACTORY
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- 323 MUSIC BOX
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- 325 ANIMATION STUDIO
- 326 MAPPING
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- 328 LANGUAGE TUTOR v1.5
- 329 WORD FACTORY
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- 333 ANIMATION STUDIO
- 334 MAPPING
- 335 MATHS
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- 337 WORD FACTORY
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- 339 MUSIC BOX
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- 343 MATHS
- 344 LANGUAGE TUTOR v1.5
- 345 WORD FACTORY
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- 347 MUSIC BOX
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- 349 ANIMATION STUDIO
- 350 MAPPING
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- 353 WORD FACTORY
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- 355 MUSIC BOX
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- 358 MAPPING
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- 360 LANGUAGE TUTOR v1.5
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- 369 WORD FACTORY
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- 374 MAPPING
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- 376 LANGUAGE TUTOR v1.5
- 377 WORD FACTORY
- 378 SPELL
- 379 MUSIC BOX
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- 382 MAPPING
- 383 MATHS
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- 385 WORD FACTORY
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- 390 MAPPING
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- 393 WORD FACTORY
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- 407 MATHS
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- 417 WORD FACTORY
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- 424 LANGUAGE TUTOR v1.5
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- 430 MAPPING
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- 448 LANGUAGE TUTOR v1.5
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- 450 SPELL
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- 453 ANIMATION STUDIO
- 454 MAPPING
- 455 MATHS
- 456 LANGUAGE TUTOR v1.5
- 457 WORD FACTORY
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- 461 ANIMATION STUDIO
- 462 MAPPING
- 463 MATHS
- 464 LANGUAGE TUTOR v1.5
- 465 WORD FACTORY
- 466 SPELL
- 467 MUSIC BOX
- 468 ANIMATION
- 469 ANIMATION STUDIO
- 470 MAPPING
- 471 MATHS
- 472 LANGUAGE TUTOR v1.5
- 473 WORD FACTORY
- 474 SPELL
- 475 MUSIC BOX
- 476 ANIMATION
- 477 ANIMATION STUDIO
- 478 MAPPING
- 479 MATHS
- 480 LANGUAGE TUTOR v1.5
- 481 WORD FACTORY
- 482 SPELL
- 483 MUSIC BOX
- 484 ANIMATION
- 485 ANIMATION STUDIO
- 486 MAPPING
- 487 MATHS
- 488 LANGUAGE TUTOR v1.5
- 489 WORD FACTORY
- 490 SPELL
- 491 MUSIC BOX
- 492 ANIMATION
- 493 ANIMATION STUDIO
- 494 MAPPING
- 495 MATHS
- 496 LANGUAGE TUTOR v1.5
- 497 WORD FACTORY
- 498 SPELL
- 499 MUSIC BOX
- 500 ANIMATION

VIDEO PRODUCTION

- 1 VIDEO GRAPHICS II
- 2 VIDEO PRODUCTION I-II
- 3 VIDEO SCREENS
- 4 VIDEO TITLER
- 5 VIDEO: STILLS DB
- 6 VIDEO: SHADES II
- 7 VIDEO: SHADES II
- 8 SUPERVIEW
- 9 TURBOTITLE
- 10 ANDROIDS VIDEO BACK
- 11 VIDEO WIPES
- 12 VIDEO EFFECTS
- 13 HAMLEY'S VIDEO ART II
- 14 DISKS
- 15 VIDEO MACHINE v1.1
- 16 VIDEO FONTS
- 17 VIDEO: REAL 3D TEXTURES
- 18 VIDEO TITLER PRODUCTION
- 19 VIDEO: TITLER PRODUCTION
- 20 VIDEO: TITLER PRODUCTION
- 21 VIDEO PRODUCTION
- 22 COMPUTER GENETIC TOOLS
- 23 VIDEO TITLER PRODUCTION
- 24 VIDEO TITLER PRODUCTION
- 25 VIDEO: REAL 3D TEXTURES
- 26 VIDEO PRO CALC v3
- 27 VIDEO: REAL 3D TEXTURES
- 28 VIDEO TITLER PRODUCTION
- 29 VIDEO TITLER PRODUCTION
- 30 VIDEO: REAL 3D TEXTURES
- 31 VIDEO LAB I-II
- 32 VIDEO PRO TRACKER v2.2
- 33 VIDEO TITLER PRODUCTION
- 34 VIDEO: REAL 3D TEXTURES
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- 96 VIDEO: REAL 3D TEXTURES
- 97 VIDEO TITLER PRODUCTION
- 98 VIDEO: REAL 3D TEXTURES
- 99 VIDEO TITLER PRODUCTION
- 100 VIDEO: REAL 3D TEXTURES

VARIOUS UTILITIES

- 1 FISH TANK SIM
- 2 PRINT STUDIO
- 3 MASTER VIRUS KILLER
- 4 MULTI-LACE HD
- 5 PROGRAM WRITER
- 6 DISKMASTER
- 7 CROSSWORD CREATOR
- 8 MCAD PROGRAM
- 9 NORTH C v1.3
- 10 EYE OF THE BEHOLDER
- 11 ANALYTICALC SPREADSHEET
- 12 AMIGA PRINT PROGRAM
- 13 SPECTRUM EMULATOR
- 14 SUPER BUSINESS CARD MAKER
- 15 BUSINESS LETTERS
- 16 DESK TOP PUBLISHING
- 17 ANNCASH BANKER
- 18 ANNCASH BANKER
- 19 VIDEO PRO CALC v3
- 20 VIDEO MODELLING OBJECTS
- 21 CHEMISTETICS v1.04

...LIX V001 WINDOWBENCH v1 II (2)

An excellent Virtual Workbench replacement. Upgrade for all WB / 1.3 users

...LIX V013 WORDSTEP TOUCH TYPING

Get free WB Home 1 II collection of utilities with the Workbench theme (6)

...LIX V017 SUPERBENCH II EXTRAS (2)

An excellent replacement tool with many utilities than 1.3 supplied

...LIX V020 CURSOR BASIC COMPILER

Compile any Amiga Basic program

...LIX V023 C. COMMANDS

The disk is filled with utilities which can be used in your Startup-sequences

...LIX V029 ANTI-FLICKER

Get rid of those annoying flickers in Hi-Res Interlace IF Hot! this program does a similar job

...LIX V031 SKIPLDOSRX v6.4

Introduces file size for file copy or Tarot draws. Put your own disk collection!

...LIX V033 ANIMATION STUDIO

An excellent Animation tutor for you to learn your own little animations

...LIX V044 PRINTER DRIVER DISK II

How printers communicates on how to install them includes over 90

...LIX V045 JRCOMM v1.02

This is the last version of this program from Amiga

...LIX V079 CHESS & CHESS UTILITIES

A collection of chess related Puzzles

...LIX V084 ADVENTURE SOLUTIONS II

Solutions to many adventures

...LIX V087 JAMMUSIC PROFESSIONAL v2.0

The latest version of the Electronic Composer program. NEW FEATURES

...LIX V090 ASSEMBLY STD v2.0

WB1 recall MS Dos disks. Transfer any text files. Will run from the PC. So you can do work on an IBM or on Amiga's. Swap them

...LIX V094 PCSIM v1.2

Emulate the PC Version of the 34 Emulator Actually testing by 1.44 only runs on basic

...LIX THE COMPLETE A64 PACKAGE v2.0

With interface. The Commercial package. Translates disks from your original C64 or 128 to the Amiga. Complete version of the Software

...LIX VI11 PLOTTING & GRAPHICS PLOTTY

Powerful illustrated plotting prog. PLANS A formidable architectural prog. Redraw

...LIX V123 ASP V1.3

Commodore v1.3c Makes music improvements to Dos. Includes this full developer's order

...LIX V131 DICE C COMPILER (2)

Matthew Dillon's full featured powerful commodore & environment system

...LIX V136 CATALOGUE UTILITIES 1

A collection of utilities used to Catalog disks/ Video & Tape to Text

...LIX V142 DUPLICATION II BACKUP II

A Selection of copier like Amiga Copy II Fast Copy Kopy Backup

...LIX V147 PRINTER DRIVER EDITOR

A selection of utilities with various excellent Printer Driver Generators.

...LIX V148 DUNGEON MASTER MAPPER

Creates maps of dungeons. Hints which can be used in ADSD

...LIX V171 WHDOS 1 v3.04 (2)

The Dr Who electronics program. Gives all Info on Dr Who programs

...LIX V173 FILE & HD MANAGEMENT (2)

HDCLICK v2 II. Floppy and hard disk selector. Emulates Hard Disk Menus. Starts with gadgets. FILE MANAGER. Powerful file handling system

...LIX V176 VIDEO PRODUCTION II

The latest in the design of the New Generation of titles. Excellent (2)

...LIX V181 VIDEO PRODUCTION

Trusty plastic address system. Type and print labels

...LIX V048 COMPUTER GENETIC TOOLS

An excellent collection of Utilities. Fitness

...LIX V161 VIDEO TITLER PRODUCTION

Chart as of title as for

...LIX V162 VIDEO: REAL 3D TEXTURES

Selection of fonts for use with any DTP Program. Ideal for Video

...LIX V190 PRO CALC v3

Offers the C User New code programmers a 68000 or PC 101 Enhancement. Includes

...LIX V046 SAMPLE MAKER v1.0

This assists greatly for those who are not familiar with computer languages. Generates

...LIX V051 PRO TRACKER v2.2

Written by Nicholas Harvey. Another update to the Dutch mailing program

...LIX V110 GOLF SCORES

Record each round you play. Store it, maintain a golfer's score. Records

...LIX V111 FOOTBALL MANAGER EDITOR

Want to update your teams. League position tab the results. Games in

...LIX V120 ASPICE v3.0

Circuit Analysis & Net Routine. Program for electric circuit

...LIX V121 WHDOS v1.2

Utility Programs. If you own a hard disk you'll find

...LIX V131 HD COPIER v1.0

Will copy an Amigadisc Index Nibbing method, search mode 8 specific parameter copy

...LIX V125 NCDMM v2.1

Contains, Hard, v2.1 Hard, v2 Zoom1 v5.60, AVS v1.1 HA v1.1 Hard v1.0

...LIX V127 OF AINT POINTS No 1-3

The latest selection of fonts for use with any DTP Program

...LIX V133 64em EMULATOR v1.60

Is CSA Cobourn 64-PC Emulator written by Jason Compton. Simply load & run

...LIX V047 HACKS

A selection of WB Hacks that have been answered

...LIX V066 TITANICS CRUNCHER v1.0

Crunches with hash 5 without protect patches, or rip ... saved changes

...LIX V048 WP & SPELL CHECKING

Or Recipe of utilities to help with your word processing needs. Spell checkers

...LIX V049 COMPUTER DIAGNOSTICS

Utilities a accident with your computer. Then what? It's

...LIX V050 HOME MANAGER

This is a great all in one address book with an incredibly illegible & fat-to-use

...LIX V051 VIRTEX

Allows you to Create 3d objects with out using the

...LIX V052 DICOPY v3.1

Enables you to select the speed of the disk drive. Copy modes Dos, Nibcopy, Ver1 sidecopy

...LIX V064 MODELLING OBJECTS

Printer 1 over 20 vector objects in image format. Perfect with Desk V048

...LIX V047 STAR FIELD OBJECTS

Contains the USS Reliant 1st Class Image format. Perfect with Desk V048

...LIX V070 ANDROIDS FONTS 1-8

Sell a small offer deals for use with Different programs. Even Tasword

...LIX V078 DRAW MAN v1.0

Will draw geometric 3-D images with user control. New features include larger maps with rotational boundaries, improved help & printing. Two other versions (IFF) and V2 (IFF). Both

...LIX V080 DISK OPTIMIZER

Re-Organises Dir 1 & faster loading

...LIX V041 GAME TAMER v2.2

Tired of that extra life in game? Cheat

...LIX V042 OKSSID v2.08

Read & Assembly Files on Disk with your Amiga

...LIX V085 ASTRO PRO ASTROLOGY

The best Astrology program in the Amiga by Ian Sear. Just go Shopper

...LIX V094 MULTIDOS v1.1E

After this program has been released your Amiga will run more than 1 disk

...LIX V098 MAGNETIC PAGES v1.30

This Shareware program will recognise most basic word processor formats

...LIX V108 WB V1.3 UTILITIES

This set of programs is playing by Commodore WB with 1.044. They have full assembler of the many NEW capabilities that are available

...LIX V092 RACE RATER v1.4

An excellent program. Let people who work in formation about horse races.

...LIX V044 POST v1.2

Is a Postscript interpreter which implements the Adobe language. Requires disk v52?

...LIX V066 ASRAPH v1.0

Brings the world's best drawing for the Amiga. Perform a series of mathematical functions

...LIX V067 MEAN CHECK FILES

Design for the Amiga that will check your files for errors

...LIX V071 STRAIT

Is a Hamiltonian generating music. Allows printing from any body, position or magnification

...LIX V072 EASY AMOS PROGS FOR EASY AMOS

This is the first update for Easy Amos users. Requires Easy Amos

...LIX V073 AMOS UPDATER DISK v1.34

A must update for the software. Directly enables AMOS programs to run in this

...LIX V074 AMOS COMPILER

Second AMOS Compiler 1 point

...LIX V078 MED v3.21

Excellent update to Music Maker. Now supports new Amiga chips

...LIX V116 AMOS TUTORIAL

Includes several simple Amos progs & a complete program for you to learn from

...LIX V079 LINDX

Powerful Indexing demo of Mirrix. Uses workbench

...LIX V116 PROTEUS BBS

An excellent program for modem & Hard Drive. Need to start this even BBS

...LIX V073 COSMOGRAPHIC FONTS

Contains 8 high quality fonts. 6 1 colour systems for use with Amiga DTP

...LIX V715 THE COMPLETE BIBLE

With the entire text of the New testament & 1 much old testament. With

...LIX V718 SPECTRUM EMULATOR

Will Run in NTSC. Timex Interface Required. Speed of computer emulated

...LIX V719 PIXECOPY v1.6

Removes protected games copy protection as it of the screen. Install them on HD

...LIX V720 DISKPRINT v2.3

Disk Label Printer. Will print Labels with Graphics & Sprites with labels. Combined database & print utility for disks. Works fine with every printer

...LIX V723 BOOT INTRO CONSTRUCTION SET

Now available from Interactive Software. Is an Intuition based program that lets you create your own boot intros. Comes complete with Demo Bubble left & Sign & pin

...LIX V725 THE SUPER KILLERS v2.6

BOOT X v6.60. This is the best trashing killer desk in town. Kills over 862 viruses & may be more in the near future. Also kills over 40 non-standard viruses. Another excellent selection of Mediums.

...LIX V730 ICON MANIA

Or excellent enhancement for Workbench 1.3 or 2.0

...LIX V731 AMOSABOUT

Is More Amos Objects which include Logistic Function Tutorial. Includes

...LIX V732 WORKBENCH V2.044-UTILITIES 3

Display Boot Menu, Printer Set, Screen Blanker, Edit Startup-Sequence, Format Disk, Install Boot Block, Install Printer, Locale, Monitor, Palette, Pointer, Preferences, Printer, Printer GUI, Serial, Time, Utility, Version

...LIX V733 SOFTWARE LISTER V1.6

This program is designed to help the owner of several software packages for the Amiga. It consists of six manuals with more than 40 chapters. It will automatically produce a complete table of contents

...LIX V734 TIRMA v2.1

Spell Corrector. Is a program for use with the 12,034 or 68000 Processor

...LIX V749 THE PROFESSIONAL C MANUAL v3.5

The Prototype collection of Commercial Software for the Amiga. It consists of six manuals with more than 40 chapters. It will automatically produce a complete table of contents

...LIX V750 COMPUTER DIAGNOSTICS

Will test any Amiga from 512K to 2 Megs. Will test all the Amiga chips. Will test all the Amiga ports. Will test all the Amiga drives. Will test all the Amiga memory. Will test all the Amiga keyboard. Will test all the Amiga mouse. Will test all the Amiga joystick. Will test all the Amiga clock. Will test all the Amiga sound. Will test all the Amiga graphics. Will test all the Amiga interrupts. Will test all the Amiga DMA. Will test all the Amiga CIA. Will test all the Amiga RAM. Will test all the Amiga ROM. Will test all the Amiga CPU. Will test all the Amiga FPU. Will test all the Amiga MMU. Will test all the Amiga cache. Will test all the Amiga bus. Will test all the Amiga peripherals. Will test all the Amiga expansion. Will test all the Amiga boot. Will test all the Amiga kickstart. Will test all the Amiga workbench. Will test all the Amiga utilities. Will test all the Amiga games. Will test all the Amiga demos. Will test all the Amiga music. Will test all the Amiga graphics. Will test all the Amiga animation. Will test all the Amiga video. Will test all the Amiga audio. Will test all the Amiga communications. Will test all the Amiga networking. Will test all the Amiga software. Will test all the Amiga hardware. Will test all the Amiga firmware. Will test all the Amiga ROM. Will test all the Amiga RA

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The innovators

THE BEST SELECTION OF PD IN THE UK

MERRY XMAS

GAMES

PG0012 ADVENTURE SOLUTIONS Excellent !
PG0013 PIR WARRIOR Good flight Sim +
PG0016 ANTEP # SLOT CARS rate playing game+
PG0018 ASI 1 Pairs, Rollerpede, Asteroids Amiganoids etc+
PG0019 ASI 2 Invaders Billy Z-Maude command etc+
PG0010 ASI 3 Megablast # Dirp Super3 #
PG0011 ASI 5 Prowler Gal Moku Crasher Jumpy etc+
PG0012 ASI 6 Raid Go Lively # Pipelaine+
PG0013 ASI 8 Pacman Downhillchallenge Wiffets etc+
PG0014 ASI 1 Moonbase Pac,Nightwing Cluedemuse#
PG0015 ASI # Arkanoid Real,Snakepit & Numberumblers+
PG001A ASI # Psamuse Battle jong 1 Blizzard1 +
PG0011 ASI 10 Escape, Pipeline Pickmut # Syp1+
PG001R ASI 1# Dad, Canno+ Ravens 1 swars # Trippin+
PG001H ASI 1# Llamatron Car Rowgeong Rabi!+
PG0020 ASI 1# Twinsnc, Squarmble Rack 1,Ball etc1+
PG021 PTC A1AC Really playable ! +
PG024 BLACKJACK Good card game #
PG026 CASTLE OF DOOM E-collect! Get # +
PG028 CO1OSSUS A WORLD 1 so adventures t+
PG029 CROSSWORD COMPILER Ab ti says t+
PG031 DARFSTAFF Spec emulated adventure!+
PG032 DRAGONS CAVE D&D style game Mag1+
PG034 ETERNAL ROME Strategy # DOMINOES+
PG048 HACK Great text adventure-intocom style! +
PG047 HOLLYWOOD TRIVIR Rice Prives Darrel +
PG049 HOLY GRAIL One of the best Text adventures+
PG051 KILLER CARS Great Rad vectors game!+
PG052 KUNN A super fast adventure game +
PG056 LORE OF CONQUEST Space tracking D&D game
PG062 MENTAL MAGE 1 Gridrunner shadgers 1 rebounds+
PG066 NO RANS LAND Hi tech war game shoot em up +
PG071 POM POM GUNNER Like beach-head on the 64+
PG072 PROPERTY MARKET Becomes 1 millionaire !!!
PG073 RAPHAELS REVENGE Turtle game in SEUCK!+
PG01# REALM TO EARTH Elite space trading game! +
PG01# RIVEN TILES Speedsell type game-MEGA!
PG079 SEALANCE A submarine strategy game +
PG080 SERPINE Good quality shoot up!+
PG081 SERPINE II Pusher up to the above game +
PG085 STARFLEET Nice game done in SEUCK!+
PG094 TRAIN CONSTRUCTION #1T makes your own tracks+
PG1A1 THE INSIDERS CLUE Sleuths. # chess game
PG198 WET BEAVER GAMES Version M pong game!+
PG199 WIZZYA QUIRT Fav arcade adventure Rated+
PG106 ASI 1# Chris/Castlerage2 # Amaze Columns+
PG11# SUPER SKOOR CHALLENGE Nice egs racegame!+
PG1P1 ASI0+ GAMES PAC1 P1 games to run on 1 plus+
PG1P# TOTP1 WAR Great new R-tak type game,ak plus!+
PG125 CARD SHARP # has card games! +
PG127 PIRMANIA Super platform game from Adelante +
PG1F1 ATLANTIS A nice looking strategy game! +
PG132 ASI 1 Pharoahs Latin1 # Mathmove!!
PG133 ASI 1# Wordsands, Mission X, Pacman +
PG134 ASI 17 Tomcat, Defends Jailman Bigbreaker+
PG135 ASI 1# Henry in Panic Skyfiyer Omega race+
PG13# ASI 1# Gravity FramePredity Barkers # mpnst+
PG138 BATTLE OF BRITAIR 1 WAR strategy war games+
PG139 DUNGEONS OF MADPOLI Excellent D&D game+
PG1M0 MIND GAMES Stacks of fun with this !
PG1A1/3 SWORD OF WARLOCK RPG adventure Rated
PG144 REVENGE OF MUTANT CAMELS Classic shoot'up!!+
PG145 ASI 2# Microbes Hollywood 1 ms Com droid +
PG111 A RIGHT AT THE TOWN Witty text adventure+
PG193 WAR very good 1 Play,Amaze,Ball,Ball +
PG1A3 GAMES PI Zeus Retro Battlemania Dragontiles+
PG#58 ASI GAMES 22 1 armmegrelle,Wizzyx quest,Dual etc+
PG1#1 ASI GAMES 23 Quak, money PIP Interferon Arcades+
PG158 PORK A POPE Pigs the balloons # stop the Battle+
PG164 GAME 1 AMPER # 3 joystick tester A 256 sheets+
PG166 RAID III Wicked new shoot'em up !!!! +
PG167 SERPINE III From the author of Raid !!!+
PG1#5 ASI GAMES 24 Revenge Dual Crash 3d mouse etc!+
PG170 ASI GAMES 25 Mr Brick,Cripple hamenside # Type+
PG111 ASI GAMES 26 Supermatcom 82 Smash by Ashden +
PG172 ASI GAMES P1 Addictive card games. Really good!!+
PG174 AMOS CRICKET Bluemoons cricket game + or 2pl+
PG175 SPACEPIRAR 2 player shoot each other up games+
PG178 TECHNOBAN GAME Quit a new puzzle game! +
PG17 HELLZONE Stunning R-type clone-BST THIS! +
PG11# RENTAL IMAGE # Three Excellent new games +
PG180 RPG.1OR 1 # nice game before it also linked +
PG181 STRICKEBALL Baseball type game done in Amos +
PG182 ETHOS Simple graphical adventure Sinbad style +
PG183 CAT AGOOMBS A great D&D style game VG GFX +
PG184 RAFAL MISSION Very good Shoot'em up game +
PG188 PPI 28 Deedly DrMario Invasion2 Mastventure#+
PG1P7 ASI 28 DDG Reme, Nows, B-Ball Asteroids+
PG190 ASI 30 Bounce A Blast, Tetsi Tiny Funk attack!+
PG191 SPACE RESCUE Super scramble like shoot Am up! +
PG19# TDP SECRET An + ellent quality platform puzzle+
PG1A1 ACT OF WAR New escape strategy game* +
PG195 MAINIE RIBLIOP Yes + golf game for your Amiga!+
PG198 MASH THE POTA1O Strange game written in Amos+
PG197 ANDYS PACK GAMES P1 good games, Try to forget+
PG19# AIRPORT Now you control an airport! +
PG199 CASHPRIZE Nice fruit machine game! +
PG200 A1L ROUNDER CRICKET New cricket game!+
PG201 APPLE CATCHER Simple fruit collection!+
PG202/3 IRON CLADS Good strategy war game! (2)
PG204 THRALL BOUND Text adventure with graphics!+
PG205 SOCCER CARDS Football managing game!+
PG206 ASI 31 Amazmaz Crazy pipe, revolution etc+
PG201 ASI 32 Blok, Secur ore # Firefighter! +
PG20# ASI 33 Hyperball # Wart +
PG209 ASI 34 Pinballazer Yeki, Disc Rushout + +
PG210 ASI 35 Pong, Snakepit, Cybernetics etc+
PG211 ASI 36 Mother love Wonderland Kong etc+
PG21# ASI 37 Plateria Gnetship Racer etc+
PG213 ASI 38 One in One daisy Skyfiyer2-Translaunt
PG211 LEORRD OF LOTHIAN Superb Utama type game!+
PG2+# ASI 39 Lois M card games!! +
PG21# ASI 40 Disk 111 of sliding puzzle games+
PG217 ASI 1# Racman deluxe Highscore Leap !! etc+

EDUCATION

PE001/5 EDUCATION SET science programs for ages #1+ +
PE006 RISEAWAY # Fab tele talking colouring book+
PE001/6 LEARN # PLAY Maths spelling etc. 5-16 yrs +
PE009 STORYLAND # Save toyland from the villain! +
PE010 TOTAL CONCEPTS ASTRONOMY Book on 1 disk+
PE011 TOTP1 CONCEPTS DINOSAURS Book on 1 disk+
PE1+# SIMON # SPACE MARHS Talking maths program
PE1## SPANISH, FRENCH, GERMAN TUTOR Translator +
PE1## TREASURE SEARCH find the lost treasure+ !+
PE01A COLOUR THE ALPHABET learn letters # colours! +
PE01# TYPING TUTOR Supersoft Keyboard # Mastermen+
PE01# DUNKE DTP A sort of DeskTopPublisher for kids +
PE029 MAPHS Drill ! for the young includes speech!+
PE021/4 SCIENCE A series of scientific programs+ (4)

BUSINESS

All ok on A1,200 except PB1/0/67
PB001 AMICASH Bank management program+
PB0002 ANALYTICALC Superb spreadsheet+ (2)
PB004 AU LABP1 PRINTERS # all the best+
PB005 BANKIP control your cheque book* +
PB006 BUSINESS CARD MAKER Nice program+
PB007 CLERK Completely accurate bookkeep+
PB008 DISKTOP PUBLISHER Simple to use +
PB009 FLEXIBASE DATABASE Address keeper+
PB01# JOURNAL Keep 1 eak of finances
PB011 MISC BUSINESS Gestune, Chesery list, Date
PB01# DBASE Simple # real database
PB1# DED Pingle # speaches plan
PB01A PIR DIARY RAPP Fully relational !!+
PB01B TEXTFILE V3 38 The BEST Wordprocessor +
PB01# UPOIT ISSUE # NEW VERSION Text Editor+
PB017 VISICALC SPREADSHEET Simple to use+
PB01# WORDWRIGHT Wordpro with spellcheck+!! +
PB1+ # BUSINESS 1 ETTERS Wordpro letters + macros+
PB020 PIR ENGLISH # # NEW Version !!! +
PB021 AMIBASE PRO. Powerful easy to use Dbase +
PB022 BBASE A v5 # A fast A easy to use database+
PB023 FORMS REALLY UNLIMITED form creation prog+
PB031 LASP Wk1 A TESTAMEP!! Just in case !+
PB025 EDWORD Stand new versions V good +
PB026 GRAPH Superb Program graphing data +
PB027 BOILERPLATE Business letters # Wordpro +
PB028 LITTLE OFFICE Integrated Word list,Dbase Gfx+
PB029 ADDRPS PAINT Good label printing program! +
PB036 THE MONEY PROGRAM Home accounting! +

UTILITIES

1 Ucop# P-GEN# Good gameskeep program +
PU003 ABER MOOR Assembler program
PU004/5 AMI EMULATOR NEW VERSION 2.0 (2)
PU006 AMIFILEXR RADIO 1 Interest A1 radio frame +
PU01# ARP 1 # Amigados replacement project +
PU01# ASI GRAFFIX UTILS graphics converters etc+
PU01# ASI BOOR UTILITIES bootblock utilities +
PU01# BIORYTHMS, BIRRCHART 2 Good programs+
PU01725 C MANUAL !! N1 learn to program A!
PU01! C-LIGHT RAY 1 RACER Good program+
PU020 CHEMISTHERICS molecule Alchyem +
PU036 CLIPPER BASIC COMPILER Just what you need!+
PU037 D-COPY The best PD slot loader # more +
PU038 DBW The Programmer's Shape 3D !!! +
PU040 DEMOLISHER 488 UTILITIES MEGA !+
PU047 DISK UTILS FRENCH 1 file copier A utils Dos2 only
PU048 DYNAMIT # FONTS !! CustPrints fontschemes
PU049 DYNAMITE 1 ONTS Mon1 CustPrints Fonts
PU051 ELECTROCAD DEMO circuit designer +
PU056 EXILE FONTS Excellent Grip fonts+
PU058 FONT AND HANDLER# 5x5 value fonts+
PU059 FONT # A SUPERACPS Backdrops A fonts+
PU062 GRAPHICS UTILITIES Various mixed programs+
PU063 HEMLAB Convert VGA PC >IF1,HAM +
PU064 RAPIDDRIVE UTILS #Backup # FixDisk # more +
PU064 ICONMANIA Program icons A more !+
PU065 ICONS Gramm patches with icons !+
PU067 IMPLODER V4.0 Mangeuncrshing Util+
PU071 JR COMM 1 02 Modem users comms package
PU072 METALLION U1 ILS Font Editors # meta utils+
PU073/76 PINO JAMES BIBLE Club&New Instruments (4)+
PU01# R-GAD Hires design package Excellent +
PU080 MESSY SID Read/Write PC Files, SidPart!+
PU083 MIDI FILER PROGRAMS for the radio frame
PU0847 FORTH C 1.3 (2) Complete C compiler A Rec+
PU088 NO1 FR O 1.3 This is the packed 1 disk version+
PU089 PASCAL COMPILER needs + good CLI knowledge+
PU091 PENDI# 200 REGAULTS An examine collection+
PU095 PRINTER DRIVER GENERATOR A new drivers+
PU096 PRINTER DRIVER U1 ILITIES Various utili ptc.
PU097 PRINT STUDIO V1.25 Prints pics # text etc.+
PU10# NOT A simple PD drawing package Very popular+
PU10#-10 (# disk) Structured clipart for Pcopy +
PU1103 SOMETHING FOR NOTHING Video Utils&Fonts+
PU11# SP ENULAPOP Run Atari ST software !! 2 Drives
PU11 7 ILLUSIONS Pyra Pyra Killers! Pyra need disk! +
PU1121/2 TV GRAPHICS Quant backdrops&Fonts+(2)
PU124 U1 PIRATE ICONS Commodore Icontools +
PU12#30 VIPPO APPLICATIONS Video utilities+
AU136 ZX SPECTRUM EMULATOR New with manual +
PU139 GRAPHICS CONVERTERS PCs>Mega gfx Converter
PU140 1 ITY PRENCH 1 file copier A utils Dos2 only
PU1A1/2 TAROT !! Learn about your stars !+
PU143 OPTIUTILS 1 Crammed full ! Get it+
PU144 OPTIUTILS P Gfx this disk too ! +
PU145 OPTICOMMS 1 Ncomm 1 #21 Unmce, Zap Arc+
PU146 ELECTRONIC PROTECTOR Versatile designer
PU150 FOOTBALL LEAGUE ED Update league positions
PU1P1 BROTHERHOOD UTILS 1 Doopy,Scenary Ded +
PU152/55 CLIPART BR1 1# Disks # 9!! BEST clipart +
PU1A1 RUILT-PLOT Superb data plotting program ! +
PU158 GELIGNITE FONTS CustPrints fonts+
PU170 # PRIP Disk magazine mainly+
PU171 OPTICOMMS 2 Ncomm 1 #21 more +
PU172 WORDPOWER Solve Anagrams/Crosswords+
PU1A ASTRO 22 professional astrology program! +
PU17# GELIGNITE FONTS 1! Excellent IFF fonts+
PU176 GRUORITE FONTS !! More of above!+
PU177 # BERCHMASTER Wordsmaster+ # Measyrite!!
PU182 31 OCK ANALYSIS Technical analysis program+
PU183 AMYGEN Excellent genealogy program+
PU184 PPOCALC V1.0 professional calculator
PU185# COSMOPOLITAN FONTS #! Packed with fonts+
PU188 TRONIK VIRUS KILLERS 23 virus killers # docs
PU1P1 LANDBUILDER fractal land generator+
PU192 SID # Get # Harmony U11 III MEGA!+
PU197 MORPO # Dpaint for Sprites # better+
PU198 VIDEO WIPES Makes A ladies Dpaint 3#+
PU200 CYCLOPS Weird Plasma/fractal creator 1+

PU203 SCOPP 100 disk # disks for Pcopy
PU208 PC RASK Wicked PC Emulator Get ! !!! +
PU207 MUETSND Combines SID2 # Musician(PC>AMIGA)+
PU2B6 ASI HANDYTOOLS # # mega compilation of utils
PU209 PRRO PIRH CAPPLOGUE Compatib ! ISH 1 880 +
PU21# PCO 1 ASCAL Latest version of the Pascal compiler+
PU211 AMIGA PUNT # harpa case graphing programs +
PU21# REAM CHICP PLUS This is A good prediction prog
PU213 RAPE RA1P# Another harpa racing programs! +
PU215 CRPTIONAPOR Superb s harewar1# video library!+
PU217 BROTHERHOOD UTILS # More utilities for this plus+
PU21# WRHARDP3+ Good collection of hacks for + owners+
PU221 205 # COLOR ICONS Hundreds of new icons +
PU2267 G-EYE# POINTS For use in Deskt WP utils (2) +
PU228 PROPAHY PRPPER Create disks easily with this+
PU229 JPEG 21 bit graphics compression utility disk +
PU230 MORE RIGHT PD DRIVERS Two new printer drivers!+
PU2315 PAGESTREAM FONTS 5 disks of super fonts!+ (5)
PU2367 BOOPR1078 Astrobe type fonts, # disks full! +
PU2389 M O R G Mouse operated runs colours oracle !+
PU240 PPEECOPY V1 # A powerful disk copying program! +
PU241 CATORIR BASE Useful for people on a diets+
PU242 TEXFILUS PROFESSIONAL A remote hard drive+
PU21 # ASPICE Clever analysis program!+
PU244 BON P1 1 P1T This + recipe database program! +
PU215/258 C MANUR1 1 most version on 1# pdsoft!! (12) +
PU257/61 PAGESTREAM FONTS 2nd set of fonts+
PU262 RICHM D SMOLEY CONF !! Mortgages etc+
PU263 TYAPUNOY Fabulous # unusual fractals!+
PU264/5 OUTLINE FONTS For Pro pagesd ONLY!!+

ANIMATIONS

RA031 BASKETBALL A basketball player 1 Megl +
RA039 # IC S AMY V# WALKER Cut1 A lady! ! 3M
RA040 PRIC S BATMAN vs JOKER Very funny!!+
RA042 ERIC-# COYOTE STRIKES BACK Img test +
RA043 PRIC-# MORE APROTOONS Very witty !!
RA045 PRIC-S STEALTHY !! Mig-29 vs Stealthy !+
RA046 PRANGLYN THE FLY Stay in the fill of 1 fly! +
RA041 GYMNAST A4M Gymnast swings on bural +
RA063+5 16GHT CYCLES (2) 1 ran animation+
RA056 MAGICIAN # Good FF animation+
RA060 NEWTONE CRADLE RT animation +
RA065/6 REAL 3D (A) Superb of the program+
RA068 REAL THINGS NORMIES DEMO Demo anim! +
RA072 THE JUGGLER # classic entry! demos
RA071 THE WALKER vs The Halcogster Mega !+
RA011 THE WA11ER vs A200# A classic +,
RA062 TIN TOY ANIMATION Ray traced !+ soldier! +
RP085 JET ANIMATION # Fractal Flight sim based +
RP086 1 RAC1 #1 ANIMATION !uPScreen play flying anim! +
RA090 100 MRCH 3D Store flys out of machine! +
RA091/3 GAS PUFFIN# STEAM & PETROL ENGINE (3)+
RA094 PMY JOGS WALKS 1 GNPEZEIs by Eric Schwartz! +
RA095 HOW TO RUN INRO A WA1L by Eric Schwartz! +
RA097 A SMALL STARION A1 SHIPPNE New img versions+
RA#98 EASTER ISLAR1 ANIR A real fractal anim!!(3#)
RA099 AR AGILITY +ew ES anim very with ES upus+
PA100 VITOL CONTEST Check out the new ES anim ! +
PA1A1 DOLPHIN DREAMS Great Dolphin anim! 1
PA102 BATTLE 01 BRITAIN Amazing short anim!+
PA110#4 KINGFIPHER 2 Superb bird animations+

AGATRON

Most ok on new A 1200!
AGA01 RPD 1 OTUS Spinning down the road Fantastic !+
AGA03 STAR TREK Shuttle fly past Great ! 1m +
AGA06 STAR WARS Fighter fly by Impressive ! 1m +
AGA1# STAR TREK Enterprise in dry dock Incredible+
AGA3 Rupp P A hellespin leaving ! landing pad +
AGA21 ENTERPRISE DOCKING W11+ SPACE STATION+
AGA22 ENTERPRISE APPROCHING stunning anim 11M +
AGA23 FLEET MANOEVRIN Stunning ARmation! 1m +
AGA2# XRL PPR animation A Ping pong Great! 1m +
AGA25 THE RUN 1 bullets can stream 1mg +
AGA31 PORSCHE 911 racing out of table 1 mg +
AGA33 PROGR Bird of prey animation A Dingerlite 1m+
AGA35 SPACE PROBE great +fun of probe zooming off+
AGA36 SIPO OF PINEY Loop the loop animation 1m +
AGA31 TOBIAS DOES KNACKERS Dream this out ! 1m +
AGA3B TOTALLY WICKED +Shuttle A Enterprise (2 MEG)

POWERANIMS

PP011/2 ANTI LEMMINGS (2) This # Brilliant 2M
PP00 A1 THE MOVIPS Cute anim of Amy blue!sh 1 3M
PP00#1 P BUZZPO (3) Great anim of white creeping! 2M
PP011 +P DATING GAMP (P Very witty! Get ! P 5M!
PP01# GU1P WAR Another ES production! Good 2M!
PP021/24 LANDING (A) Fabsac Richie presents!on 4M!
PP025/21 STATION AT THE BEACH Incredible 7M demo
PP#4/45 AMY V WALKER !! (2) Another witty ES demo 3M
PP046 SWEET REVENGE Coyote vs Roadrunner! 11 5mg+
PP048/9 A DAY AR THE BEACH Stunning +P Mg
PP059 UNSCRIPTING Wicked sendoff from Schwartz+ 8M
PP0P1/2 CRARLY CAR Super Sharp Sharp Comedy Pair
PP053/4 CHARLY CAR AT THE BEACH 2nd fab anim 2mg!
PP0556 ARE MISSION Superb walker # tank Battle 3mg!
PP061/5 CHARLY CAT CARCHES A CANARY Fab 3MB
PP056/3 CHARLY CAT MOUSTERMIND Great ! 5MB
PP064 DUNCAN DUNG BEETLE Unusual dung orientated

DEMOS

PG#1# AMOS 3D DEMO Shows some great effects+
PD01# CHAOS ROCK Rad light show with trackbat+
PD064 NEW1 EK DEMO 2 excellent demos!(2)+
PD06# PHANOMENA Absolutely brilliant!+ 1208!
PD01# PLASMATER Good plasma A great music +
PD054 SCOOPEX MENTAL HANGOVER A classic+
PD07 SILENTS GLOBAL TRASH Incredible!+
PD113 VANGELIS DEMO Pre music # cello cycling+
PD130/34 ALCATRAZ GODDESS Awesome! Ok on 504+!
PD136 THERE IS POWER A AGONY Unusual vectors! +
PD1AP FINAL CONFESSION Music # Plasma effects+
PD143 CAP Starts A Crashes home for cat club +
PD1#9 ANARCHY IN THE KITCHEN Some good FX Fab!+
PD162 ALCHEMY MARCHWITH Very good New demo+
PD164 OPSIRE MENACE Good Psycho Mind demo +
PD1+# OPSIRE DESIGN Mega new demo ... get A+
PD179 PIPE'S OF PIRO Good 3D vector effects. +
PD171/2 SILEPPS EXPOSP!P! Incredible Get ! !+

PG17A ANARCHY DEJP VU Same more superb
PD171 REFLEC! SOUND VISION Super effects
PD1+! CHAMELEON DEMO Very nice vector
PD177/8 TRial RIME ZONP New game good

MUSIC DISKS

PM001 100 GREATEST 64 TUNES 100 fab
PM01# AMEGA PARTY WINNERS Real WICKED
PM01# AMIGADPUS CLASSICAL Elna Klasma
PM01# ANARCHY CAPTURPO IMAGINATION
PM01# BEATLES SONIK Nice music
PM01# BEATMASP!!! I LOVE TECHNOLOGY
PM1# BRUNO'S MUSIC BOX II Superb
PM020/21 BRUNOS MUSIC BOX III Jazztunk
PM023/29 CLASSICAL MUPIC Bach Handel etc
PM021 D-MOB MUSIC # House music remix
PM030/34 DIGIPAL CONCEPTS # Excellent
PM035 DIGITAL DRERSSY Great New Rather
PM036 DIGITAL DRUSSY Another Fabulous
PM05# MAG FIELDS GRIP FESTIVAL ! all
PM059 MENIACS OF NOISE This ! brilliant+
PM065 #PHENOMENA MUSIC DREAM# ! 20
PM06RA/3 VIVALDI FOUR SEASONS (2)
PM069/91 MOZART HORN CONCERTOS
PM06# PUNG FUNES Main game songs good +
PM07 FAIRWAY TO HEAVEN Handlum
PM1 DR# PRRENS MEGAMIX Fabulous
PM1 1P U1 ROAR SPLIT BEAVER MIX
PM154/9 GROMP Brilliant music disks !
PM121 FIGHTERPEO MUSIC DEMO # Rave
PM1224 PLAYED P /P1 You must get this !!!+
PM125 PLAYSID ## Multihubbard Maniacs
PM1945 SOPROS OF SCIENCE (2) Absolutely
PM137 KEEPERS MEGAMIX # very good
PM#R1 HARDLINP MUSIC ! groovy synth-style
PM#43 FALCONE MUSICBOX ! # rave music
PM150 DESKTOP HARPSICHORD RECITP
PM152 PPRODSE NO BRAIN PO RAIP
PM153 SIZE KILL DA SA1SE ! tracks of rave
PM154 PULSE YSA pulsating rave! music
PM159 VINP G-RAVE # more good rave
PM1P1/5 HEATBEA1 UPDATE # great songs
PM15P DECIPEL OVPNLOAD # different
PM180 FURION MATRIX # rave type tracks!
PM1P1 CYBPRNETIL !A songs packed on 1
PM162 MOPP MPD TUNES Fab tunes by Alex
PM163 OCTASTUFF Some good # bleak tunes!
PM +54 OCTAPOCK 3D More # track A 3d
PM165/6 NUTCRACKER Suite super version!+

SLIDESHOWS

PS#0## PDVAPCE HAM Really amazing !+
PS#08 AIRCRAFT SLIDE Pics # fighter aircraft +
PS#09 ASPRONOMY SLIDE very improved !+
PS013 BORR TO 1 P FREE will animate +
PS036 FRAXION FUTURE VIPOP !
PS033 GERMAN RAY TRACE Superb
PS24P BILLY B/S Some quality HAM pictures
PS#36 NEWTEC DYNAMIC HAM SELECTION
PS062 NEW DYNAMIC HAM Nik Williams
PS067 RICK PARK'S ART Superb
PS069/70 SILENPECH 42 (2) This
PS072 SUPER HAM CAPP This
PS086 SONIC P Superb D-HAM
PS090 PRACTALGEN Incredible
PS091/2 PRACTALMONU Excellent
PS093 VANISH 3D Awesome 3d
PS094 #WISIBLE WORLD 1! Y#
PS095 TOTP1 CONCEPTS SLIDE
PS1P# PINALOGUE SLIDE
PS102 ACCRSS CESIGN
PS103 DYNAMIC HIRES P
PS104 VGA PICS Some
PS105 SCAN PICS Excellent
PS106 BAHRAIN SLIDE
PS1P1 ALCATRAZ MUSEUM

MUSIC UTILS

PT001 ALGORYTHMS Create weird
PT002 AR1 OF MED Redsplant
PT003 CASIO CZ EDITOR 256
PT01# DELUXE MUSIC DARA
PT#19 P1 IFF SAMPLES
PT111 RAWAI K1 editor
PT112 KAWAI K4 editor
PT013 MPC 3 # Sample
PT013 MED MUSIC DISK
PT01# RIOI DIPP Yankee
PT01# ROLAND D110 + 220
PT020 ST 01 - 51 10 Samples
PT021 SOUNDTRACKER # 6
PT022 SOUNDTRACKER PRO
PT2555/6 SPL SAMPLER DISKS
PT0P VAMAHP DX7 VOICE FILER
PT050 VAMAHP DX7 VOICE EDITER
PT231/2/3 51-57 55 # disks
PT034/P ST P7 # 58 More
PT031 RPD1 PAC1 PR 2.2
PT034 YAMAHP DX100 TX81Z,
PT01P PUPPH SOUND # Add
PT040 DCPAMED V1 # channel
PT041 NOISEPLAYER 1.0
PT042 START IFF SAMPLES
PT043/6 HOUSE SAMPLES 3

AMOS PD

AP0036 AMOS UPATER Latest
AP0115 BALLOONACY Bomb
AP0031 SHAPES Excellent
AP0057 CASSETTE LADRLP1 + MIXED
AP0271 WIZARDS DOMAIN
AP0092 WAR OF THE YOUR
AP0208 PRUI MACHINE Good
AP0053 AMERICAN FOOTBALL
AP0034 PNAKE IN THE GRASS
AP0341 NOTEBOOK # SHOPPING
AP0163 FAMILY HISTORY
AP0373 COMPILER 1.34

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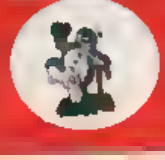

Pain Distributors

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P S D

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MERRY XMAS

CLE01 TOTAL CONCEPTS DINOSAURS Have your children ever wanted to know about the ancient world of the dinosaurs ? If so then look no further. An interactive encyclopedia covering jurassic, triassic & cretaceous periods complete with pictures and information. This program is plus compatible and comes on 1 Disks £4.50 +

CLE02 TOTAL CONCEPTS GI OLOGY This disk is the second in the series of quality programs by Chris Hill using the GeldDisk Hi-perbase system ! Test yours and your children on an interactive quizzes take through his incredible world of volcanoes rocks and minerals. the program is very simple to use ! Geology is on 1 Disk £4.50 +

CLE05 TOTAL CONCEPTS SOLAR SYSTEM New and most popular title ! This one present you to learn all about the solar system with information on all the planets & systems with pictures supplied by Nasa. this is a superb educational package for children & adults This title is as long ! as supplied on Three disks it has to priced at only £4.50 +

CLE04 KIDDIES COLOURING PAD This is a colouring book for young children and they won't ! be in a mess using ! ! It is very simple to use with full instructions with the program Simply ! load a picture and load it in ! Includes a load option so once you have coloured an ! picture you can save it out to a disk to print out using Dpaint etc Price £3.50 +

CLE05 A-CHORD So you want become the next Eric Clapton then this is just ! in ! get need ! This ! program will teach you nearly every single guitar chord including fingering techniques ! ! ! ! even play the chords using the amiga ! left in sound chip A must for every single guitar player beginner ! has experts also Price £3.50 +

CLE06 THE AMOS MATHS INSTRUCTOR A superb maths tutorial covering all parts to mathematical subjects including Trig Quadratic, Simultaneous, Inequalities Volumes, Area, Vol & Interest and more an ! assistant has to GCSE students Price £3.50 +

CLE07 TOTAL CONCEPTS FRESHWATER FISHING The latest in the series from Chris Hill and the first in the hobbyist series this super title describes getting Fresh Ranch Rustic Carp Bream & many other common freshwater fish ideal for the beginner to the hobby ist + its many useful diagrams included ! A superb title on 1 disks. Price ! 50+

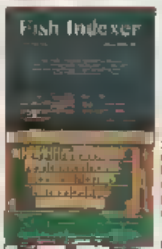
CLE08 NIGHT SKY A superb introduction to the constellations this program features over 1500 stars and the sun moon stars ! planets can be displayed as seen from any ! art of the ! orthi Large scrolling screen menus or keyboard command, click on any displayed object for information This superb title Comes on ! ! disks ! ! is priced to 4.50+

CLE09 WORDS & LADDERS An excellent spelling program for ! to 2 ! players each player has a few seconds to spell a word correctly the player who reaches the top of the ladder is the winner. The program has ! ! 000 words so hence a game can be quite long however you can select the level ! Will also provide printed output to a message ! holder ! 50+

SMOOTH SCROLLING TITLES

created with VIDEO TITLER

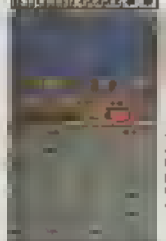
CLU01 VIDEO TITLER is a program that will allow you to present smooth scrolling video titles with the greatest of ease. programmed by Darren Mcqui whose Startrace 1 was out soon, the program lets you use any amiga bitmap font, in which several are supplied, and scroll in any colour vertically up the screen. Essential for all video enthusiasts £3.50 +



CLU02 FISH INDEXER If you have ever wanted a program but have never been able to find ANYWHERE chances are it's complex in the fish library, but rather than having to make through thousands of lines of text, why not use the fish indexer a superb database of the entire Fred Fish library a full search print and more Price £3.50+

CLU03 TYPING TUTOR A program here now be all you budding office clerks, ! aiming to type can be a real pain. Inspiring and ! tortuous but one which you have an amiga ! This ! program will take you step by step through a full typing course showing where to place your fingers and lots more. Before long ! can't be able to type as fast as I can ! Price £3.50 +

CLU04 ALPHA GRAPH This ! is an extremely useful program for the production of pie charts bar charts Block scatter etc, very useful in conjunction with spreadsheets & other business programs. this ! program comes on one disk and is priced in ! 50+



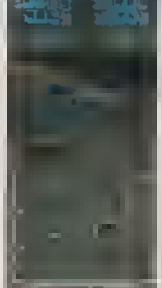
CLU05 MIDI SOUND III This is a superb program which can manipulate samples in almost any way you please special effects such as reverb, tremolo phasing phlanging echo are just a few of the things which are easily accomplished by the use of expensive commercial software Price 3.50+

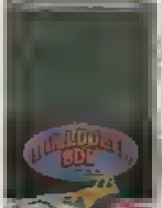
CLU07 PHILOVI II DATABASE A card system database Supports up to 200 fields ! 70 ! raphic lines per card Some discs are included in the program need ! example cards are included! Help files are accessible via the menu bar a nice program & easy to use! Written in Amos 3.50 +

CLU01 NORRIS A machine code programmed platform adventure starring Norris, help him journey his way through level after level battling beastly undead and monstrous medieval men ! This game has a great atmosphere and is immensely playable it will have you addicted in minutes ! Price £3.50

CLU06 DARK THINGS Another excellent ! valley platform game along similar lines to Manic Land, you ! new ! scrolly along, then run & jump kind of thing as you kids will love it ! ! disk and we've just a bunch of fun side at heart ! Price £3.50 +

CLU03 PHASE I Superb sideways scrolling shoot em up along similar lines to the all time classic Defender anyway you remind ! ! them powered X2 !!! fighter and your must battle with the forces to evil ! The gameplay is brilliant and the scrolling and animation silky smooth, ! can't want my ! chaps buy A Price £3.50 +





CLG09 X-SYSTEM This is a surface ! superb multilevel shoot'em up. you know the type blast your way through round after round of aliens and end of level guardians ! ! ! ! has a ball ! is brilliant game thrown into the bag we programmed by the Bradleyz this is one of the best shoot'em ups about get it and prepare to be impressed price £3.50 +

CLG05 TRUCKIN ON This is a new version of a PD game that was originally bugged to hell the programmer has taken all the main elements of his game and re-programmed ! in C as its now fully playable truck driving simulation and management program. TO ! a must for all you truckers out there and is supplied in ! 1 disks & needs 2 ! ! ! ! ! 50

CLG06 OBLITERATION This game has had many ! ! ! ! !

PDSCENE

Diving headlong into this month's skipload of Public Domain releases, Tony Horgan casts a dilated pupil over the best of the bunch.

JESUS ON Es
music demo

NOW HEAR THIS! LSD's Jesus on Es is the best music demo ever to hit the Amiga! First, let's get the bad news out of the way: to run the demo you need two floppy drives. Now for the good news.

What we've got here is a non-stop 27 minute rave demo, with a killer soundtrack and some of the best visuals you'll ever see. The flavour is hardcore techno with a crispy rave topping, but it starts off with a few smooth bars from Mike Oldfield's original Tubular Bells. In comes the rave breakbeat over the top, and you're just seconds away from the full assault, which crashes in with a big buzzy bassline. The freakout-graphics are synchronised with the soundtrack throughout the demo, combining the audio and visual experiences into one.

Ever onward. The soundtrack chugs away with loads of hands-in-the-air vocal samples, tons of squidgy techno loops, spine-tingling Omen-style choirs, and a constant supply of new drum loops. Meanwhile, the graphics just get better. Zoo TV style strobes flash up, with all kinds of logos, including a split second appearance from Fat Freddy (of the Freak Brothers fame), with quickfire subtitles accompanying the vocals. Along with the pulsating, gyrating blobs of colour, we're also treated to some brilliant full screen digitised animation loops, featuring skaters, clubbers and gymnasts.

From start to finish, the music never once gets repetitive, and the graphics are still fresh when it all winds down nearly half an hour later. This is absolutely brilliant stuff. SEND FOR YOUR COPY NOW!

Available from: 17 Bit, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorks, WF1 1DH. Tel: 0924 366982. Disk no. 2268 a+b. Price: £3.00 (including P+P).

97%

BATTLE OF BRITAIN
animation

The ghost of Eric Schwartz comes back to haunt PD Scene as many young animators seek to emulate his style.

It's Aerotoons time again! Or is it? Actually, this isn't the latest release from Eric Schwartz, but a new cartoon from Steve Hood. However, the Schwartz factor is very strong throughout the very brief 25-second animation.

The opening scene has a German bomber chugging through the skies over the Channel, following signposts to England that have been stuck into the clouds. Keeping a vigilant eye out for the enemy, the bomber comes across another signpost, this time pointing back in the opposite direction. Enter a cheeky Spitfire, who wraps up the cartoon by planting a whole load more cock-eyed signposts in the next cloud. It's hardly side-splitting stuff, nor original by any stretch of the imagination, but it's a promising start.

Available from: NBS, 1 Chain Lane, Newport, Isle of Wight, PO30 5QA. Disk no. 13/A1. Price: £2.50 (including P+P).

50%

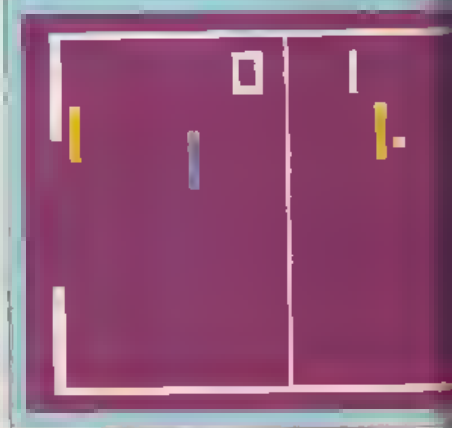
PONG
game

Ash... we were easily pleased in those days. A couple of rectangular bats, a square ball, and we were in TV game heaven. Well it seemed pretty good then, compared to the alternative of a game of Twister with your little brother. Now you can relive those carefree days with *Pong* on your Amiga. There are four variations on the basic ball and bat theme: football, tennis, one-player squash and doubles squash. Don't expect any 16-bit multi-colour hi-res updates on the old games though, they're exactly the same as they were on the TV game consoles.

It's fun for a while, but *Pong* would be best suited to a game compilation or part of some other bigger production, especially as it's only just over 8K (yes, that's just six K!). As a disk on its own, it does seem rather pathetic compared to the better PD game releases, hence the low mark, even though I quite like it.

Available from: Claudio Buraglio, PO Box 12, 39012 Merano, ITALY. Price: send disk and return postage.

37%



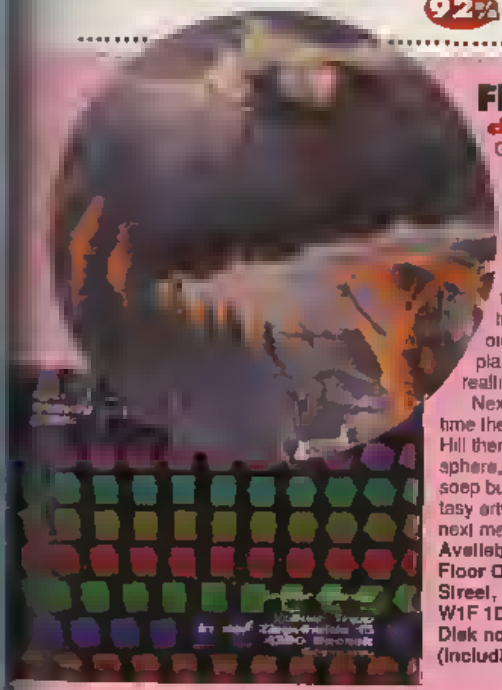
FORGOTTEN
slideshow

It's all very well getting a video digitiser and pointing it at a book of fantasy art, but if you really want to impress with a slideshow, you can't beat some good original graphics. Anyone can grab a picture from a book, but to hand draw a collection of pictures like these takes real talent.

The Forgotten slideshow from Mirage takes a far more professional approach than most, with a very slick picture selector. A roll of cameos scroll up and down the screen under your control, with pictures selected by clicking on the miniatursed versions. The pictures themselves have been expertly drawn by hand, with a predictable fantasy theme running throughout. Shaded extremely smoothly in hi-res, these are some of the most impressive graphics I've seen in ages. Each one appears on screen with one of a number of smooth fades and there's some pleasantly unobtrusive music to back it all up. The quality drops a little in one or two of the pics, but it makes up for the slight inconsistencies with things like the massive two screens-wide epic, which has to be scrolled under mouse control to get the whole thing on screen.

Available from: Mirage, Citerlaan 3, 3438 CB Nieuwegein, Holland. Price: enclose disk and return postage.

92%



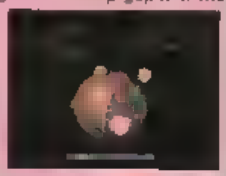
FLOWER POWER
demo

Give me a short punchy demo over a long drab one any day. Anarchy have done exactly that with Flower Power. The ghost of the Trip to Mars animation is back to haunt us once again for the first part of the demo. A couple of simple vector spaceships dart around the streets of a familiar solid-vector city to the sound of Jarre-esque chords and techno rhythms. Off they go into the inky blackness of space where we tumble through a bob starfield of multicoloured asteroids, eventually coming in to orbit a daisy-covered planet, which approaches courtesy of a totally smooth realtime 3D zoom.

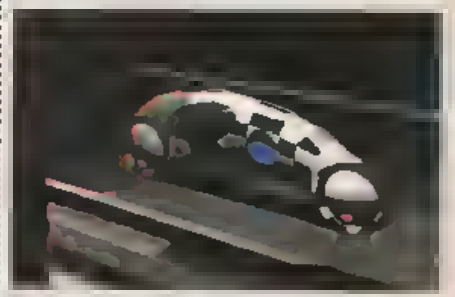
Next up are a few plasma related vector effects (by this time the music is starting to sound strangely like the Grange Hill theme tune), followed by a clever semi-transparent sphere, which bounces in and out of the screen like a giant soap bubble. It's all rounded off with a nice bit of hi-res fantasy artwork. Not a classic, but a good little stop-gap until the next megademo.

Available from: 17 Bit, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorks, WF1 1DH. Tel: 0924 366982. Disk no. 2269. Price £1.75 (including P+P).

70%



SPEED LIMIT
animation



Now that ray traced demos are no longer impressive simply because they are ray-traced, animators are starting to put a lot more time into the direction of their mini-movies. Needing three megabytes to run, Speed Limit comes from Craig Collins, and although it borrows the ever-popular light cycles from Tron, it's definitely one of the more original and imaginative animations around at the moment.

A futuristic motorway complex is the setting. A couple of hyped-up bikers are locked into a race, when they unwittingly run through a police radar trap. Morphing itself from an innocent-looking splodge on the tarmac, a police bike assumes its true form, and gives chase. A few spectacular tracking shots later, the police bike overtakes the speeding pair, and darts around the next bend, where it morphs once more, this time into a brick wall stretching right across the road. As the victims come careering round the blind bend, the wall comes into view, but it's too late, and they're reduced to a shower of steel shards as they plough into the barrier. A quick morph later, and the police bike is back to its normal state, and off to catch the next felon. You have to watch it through a few times before you can suss out what's going on, but there are some excellent details in there, and the whole thing's got a great spooky atmosphere.

Available from: 17 Bit, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorks, WF1 1DH. Tel: 0924 366982. Disk no. 2217 a+b+c. Price: £3.75 (not including P+P).

83%

CASH FRUIT
game

The idea of a fruit machine simulator on a computer sounds pretty silly, but they can be quite good fun if they're done well. Plenty of features, flashing lights, skill stops, hi-lo reels and all that lot can translate well to the computer screen, even though you're not actually winning or losing any hard cash.

Cash Fruit is halfway there, with the usual feature lit up by numbers on the reels, which leads to a number of subsequent features, but it misses the mark on the flashing lights, spinning reels and general novelty value, although it does its best to keep the excitement up with some good stereo-panned sound effects. Worth a look for fruity addicts.

Available from: NBS, 1 Chain Lane, Newport, Isle of Wight, PO30 5QA. Disk no. 13/G4. Price: £2.50 (including P+P).

77%

PUBLIC DOMAIN

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ASI 30 Reunes and Blast Total Fire etc +
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ENT + A Zon Hamer Yelp and more +

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■ The clip art in this collection is v high quality
■ Huge bitmaps many greater than an Amiga Hires screen
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ART35 Vanity Fair – fashion clips (2 disks) +
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ART42 Cat woodcuts +
ART43 African woodcuts – more animals +
ART44 American woodcuts +
ART45 Arctic woodcuts +
ART46 Farm woodcuts +
ART47 Mixed animal woodcuts +
ART48 Birds woodcuts +
ART49 More animals +
ART50 Animal finger +
ART51 Botanical line art +
ART52 Family Scenes (2 disks) +
ART53 Golf humour (2 disks) +
ART54 Space and transport +
ART55 Schloarna2 – rural clip art +
ART56 Sports 3 +
ART57 Navy – lots of navy type pics +
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75p

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U725 Label Maker – make your own labels
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U534 The main event – calendar A alarm clock+
U831 Powerbase v3.2 – powerful and user-friendly database +
U536 Wordpower v1 3 – spell checker, prooswords anagram solving +
U514 PC Emulator – runs most pc business software +
U388 Pixel (13 disks) – 13 disks crammed with programs, info etc. Entirely for A500/A600 users +
UU032 TDH Vol 1 – Amos users magazine +
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UU004 POOLS PREDICTOR – Increases your chances of becoming a millionaire. +
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UU010 PC TASK V1 04 – Powerful multi tasking PC emulator supports CGA graphics MS DOS floppies and even your hard drive +
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D508 DIGITAL DAMSELS
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75p

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CR008 AMOSBROT V1 1 (A) – This update has even more facial types which include Logistic Equation Chaos Lines & Trees – received good reviews. +
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U078 ELECTROCAD – Impressive package.+
U078 MCAD – Great 3D Design Package +
U331 LAND BUILD 3.2 – Generate landscapes and view from any angle Amazing! +
U346 ULTRAPAINT – Fab paint package (+)
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PD UTILITIES

Tony Horgan, the man with more samples than the Top 40, takes a look at the best new utilities currently circulating the Public Domain.

NASP V3.0

SOUND/SAMPLER

The main problem with sampler programs on the Amiga is that they're just too awkward for a beginner to use. Let's say you're just back from the pub, and you fancy a bit of a rave session. By the time you've messed about loading up samples and stringing them together, everyone's gone home or gone to sleep. This is where *NASP* comes in, giving even a complete imbecile the chance to become an instant rave DJ.

Compared to *MED* or *Soundtracker*, *NASP* at first looks pretty useless. It can't sample, it can't record a sequence, and can't save out modules or song files. What it can do is assign various IFF sample loops to the function keys. You can then play them back by holding down the function keys, up to four at once, or two if you're using stereo samples.

NASP comes with three sets of samples for you to play with, taken from some beefy Italo-techno records. They're grouped into sets of loops from the same record, so that they all play in time and in the same key. F1 could have the bassline on it, F2 could have a keyboard riff, F3 might be assigned to the beat, and so on up to F10. By bringing in and dropping out the loops you can instantly improvise your own remixes. It's so easy to do. As long as you can hit the keys in time with the samples, you can't go wrong!

Samples are played from both Fast and Chip memory, so you can have some really long loops on the go. Simple, easy to use, and excellent fun.

Available from: Megabitz PD, 86 George Street, Newcastle, Staffs, ST5 1DN. Price: £2.00 (including P+P). Compatibility: All Amigas.

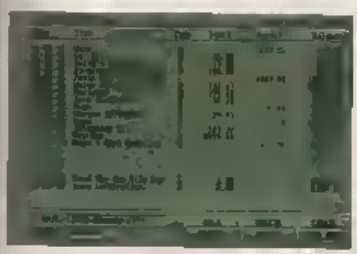
90%

ACCOUNT MASTER V2.0

SPREADSHEET

If bills, mortgages and HP are getting you down, you'd better steer clear of *Account Master* – it'll only rub your nose in it. If, on the other hand, you're doing quite well thank you, then you might like to wallow in your financial comfort by keeping a record of your incomings and outgoings.

Although *Account Master* was written in *AMOS*, you wouldn't guess from using it. It's dressed up in Workbench 2-style windows, and uses standard menus and requesters throughout. Home accounts are what it's really aimed at. By entering debits or credits to your account, the program keeps a running total of your balance. Transactions are entered as a date, a description of the transaction, a single letter code specifying the type of transaction, and the amount debited or credited. This is then added to the rest of the account, with the balance updated accordingly. Standing orders can also be accounted for. Tell it when and how much to take out, and using the Amiga's internal clock, as you boot up, the program automatically logs any debits that have taken place since it was last used. Accounts can also be output to a printer. It's well presented and easy to use.



Disk no. 2290. Available from 17 Bit, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorks, WF1 1DH. Tel: 0924 366982. Price £1.75 (including P+P). Compatibility: All Amigas.

80%

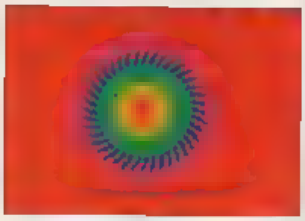
DEL UTILITIES 2

FILE MANAGER/ DEMO CREATOR

Let's face it, when it comes to alternatives to the CLI or SHELL, *SID* has got things all wrapped up – for now at least. Undeterred, PD programmers continue to release their own file managers, the latest of which is *The Amiga Operating Theatre V2.0*. This is the main program on the disk and allows you to copy files, make directories, display IFF graphics, play sound samples, view ASCII text files, read directories, play *Soundtracker* modules and test the switches on your joystick. All of these features are accessed via a neat control panel, so even a complete novice can use it. Operating Theatre is quite a way behind the latest release of *SID* in terms of power and features, but it's good to see alternatives still cropping up.

Also on the disk is a program called Cycle Play V1.0, a kind of instant rave demo maker. Load any standard *Soundtracker* module (there's no *MED* or *Protracker 2.0* support), and it plays your module while flashing up a barrage of multi-coloured strobing patterns.

Disk no. 13/U1. Available from: NBS, 1 Chain Lane, Newport, Isle of Wight, PO30 5QA. Price: £2.25 (including P+P). Compatibility: All Amigas.



71%

LYAPUNOV

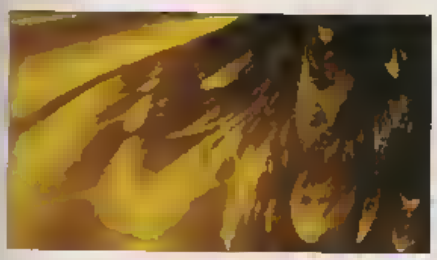
FRACTAL GENERATOR

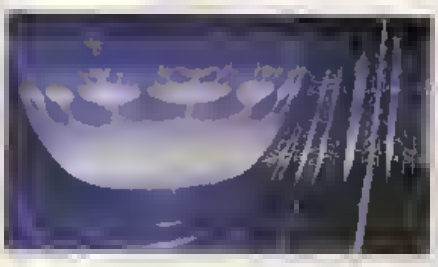
Once you've seen one fractal-generated picture you've seen them all, right? Well, that's what I thought, until I booted up the curiously-named *Lyapunov*. Although it's just a simple two dimensional fractal graphics generator, it manages to come up with a very different style of image. Instead of the usual big blob surrounded by little blobs with *Lyapunov* you get weird algae-like growths.

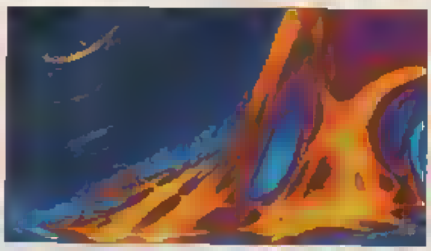
There's a slideshow on the disk, which runs through a selection of images created with the program. You can change the palette, the size, and the algorithm used to generate the graphics, but perhaps inevitably, they all come out looking much the same as each other. Still, it makes a change from the hackneyed old fractals we're used to.

Disk no. 13/U3. Available from: NBS, 1 Chain Lane, Newport, Isle of Wight, PO30 5QA. Price: £2.25. Compatibility: Not Plus.

71%







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- **SAVE PICTURES AND MUSIC TO DISK**
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NEW **PAL or NTSC MODES SELECTABLE -**
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- **AUTODOIRE MANAGER**
From the Action Replay III preferences screen you can now set up autofire from 0 to 100%. Just imagine continuous fire power - joystick 1 and 2 are set independently for that extra advantage!

NEW **IMPROVED ROM EXPANSION SUPPORT**
Now many more external Ram Expansions will work with all Action Replay III commands.

- **DISKDOCTOR**
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NEW **KEY MAP -**
allows you to Load/Save/Edit a Keymap.

- **PREFERENCES**
Action Replay III now has screen colour preferences with many setups. Customize your screens to suit your taste. Very simple to use.

- **DISK MONITOR**
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NEW **IMPROVED PRINTER SUPPORT -**
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- Dynamic breakpoint handling
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- Copper Assembler/Disassemble - now with auto comments

REMEMBER AT ALL TIMES YOU ARE INTERROGATING THE PROGRAM IN IT'S "FROZEN" STATE WITH ALL MEMORY AND REGISTERS INTACT - INVALUABLE FOR THE DE-BUGGER OR JUST THE INQUISITIVE!

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G006 BILLIARDS (+) This is in actual fact pool
G035 JUMP AND RUN (+) - Crystal Castles clones Very good indeed
G045 RETURN TO EARTH (+) - Space trading game
G066 NO MANS LAND (+) For two players Blast your mates. Great fun!
G077 TRACK RECORD (+) - Brilliant racing game
G100 MAYHEM (+) - Capture the convicts
G138 WORLD (+) Sci-Fi text adventure
G158 MISSION X (+) - Shoot em up similar to SWIV
G164 SYSTEM 4 (+) - 3D arcade game for one or two players
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G184 DEMOLITION (+) Bomb the city!
G185 MADONNA PICTURE PUZZLE (+) Monitor or Scart TV recommended.

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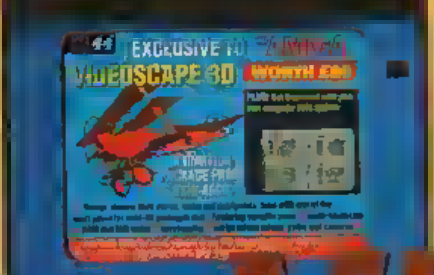
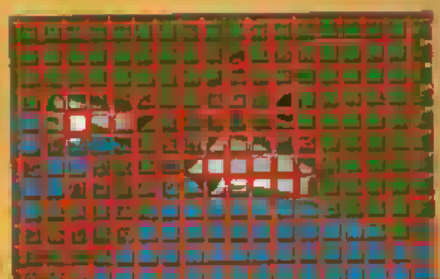




Videoscape

With the November '92 issue we gave away the commercial 3D animation program Videoscape 3D. This month we'll conclude the tutorial series with a look at some of the program's more advanced features.

BACK AND FOREGROUNDS

If you've been following the previous tutorials, you may be wondering how you can create a more convincing scene for your animations. The simple sky and ground combination is okay for some applications, but if you want to give your creations a professional look, you should add your own backdrops. Any standard IFF picture file can be loaded as either a background or a foreground.

To see how it works, set up an animation sequence as we discussed in the December issue. Before running the animation, click on the LOAD BACKGROUND box. Find any disk with an IFF picture file, and put it in any drive. Select the picture from the file requester, and then run the animation as normal, by clicking on BEGIN ANIMATION. You'll notice that all your 3D objects are overlaid on the background picture. If you clicked the LOAD FOREGROUND box instead, the picture would be laid over the top of the animation. The animation will only show through the parts of the picture that are filled with colour zero, the background colour. Any other colours have priority over the images behind.

PLACING THE LIGHT SOURCE

Although *Videoscape* doesn't ray trace, it does use light sources to give realistically shaded surfaces. By clicking on the SOLID box, you can define the direction and intensity of up to four light sources. A window will appear with slots for the X, Y and Z orientations of each light source, along with their respective intensities. The co-ordinates are all relative to the origin, the centre of your world.

EGG AND CHIPS

Until you've got the hang of using the ROT editor to make your own objects, you may find the EGG (Easy Geometry Generator) utility saves a lot of time. Double-click on the EGG icon from the *Videoscape* disk window. A CLI window opens up, giving you the option of creating any one of nine base objects. Enter the number of the object you want and press RETURN. Depending on the type of object, the program will ask you for a few sets of co-ordinates, to define the size and shape of your creation. Have your Videoscape disk write enabled (with the tab closed) in the internal drive, so that EGG can save the object in the GEO directory. You can then load your new object into the main *Videoscape* program.

3D MORPHING

Morphing is the smooth transformation of one shape into a new shape, carried out over the span of one complete scene. To use this effect, you first load one object into *Videoscape* and then load another. Then select the YES button labelled METAMORPH LAST TWO OBJECTS? in the OBJECT DESCRIPTION panel of the control window. The only prerequisite is that the two objects have the same number of points. When the scene is run, the metamorphosis takes place.

When *Videoscape 3D* morphs an object, each point in the second to last object loaded simply moves in a straight line toward the corresponding point in the last object loaded, getting there at the end of the scene. Point 0 moves towards the new point 0, point 65 goes to the new point 65 and so on. Be prepared for some strange results if your corresponding points are on opposite sides of your objects. Surfaces will 'pull through' one another as they move to their new positions!

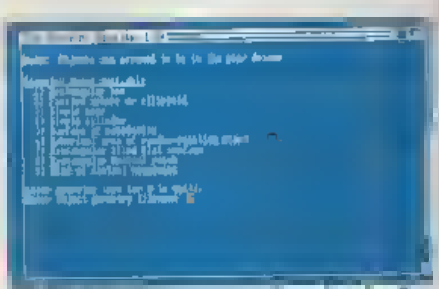
The more involved task is the creation of two objects with the same number of points, but with EGG and OCT it needn't be too difficult.

1. First create an object to your desired specifications using EGG.
2. Load the object into OCT and use the scaling feature to squash or stretch it into a new shape.
3. These two shapes can now be used as the 'before' and 'after' shapes for a morph. The original object that you alter with OCT could just as easily be a hand-made creation, since OCT does not alter the number of points or polygons in objects that it distorts.

An alternative means of creating two morphable objects once again involves EGG, but in this case you won't necessarily be using OCT.

1. Run EGG and create the object of your choice and specifications. Take careful notes on the values you enter in response to all of the prompts.

Dramatic lighting can improve a scene's impact no end. Click on the SOLID box to bring up the requester and input your own choice of light source direction.



Another short cut can be accessed via the supplementary Easy Geometry Generator (EGG) utility which can save you precious time by automatically creating cubes and cones.

2. Restart EGG and select the same type of object. This time you use the same answers for prompts that effect the number of points and polygons (such as number of rings and number of points per ring), but different values for things that don't effect them. These are such things as maximum Y values and radii. As a note of interest, fractal patches always have 289 points.

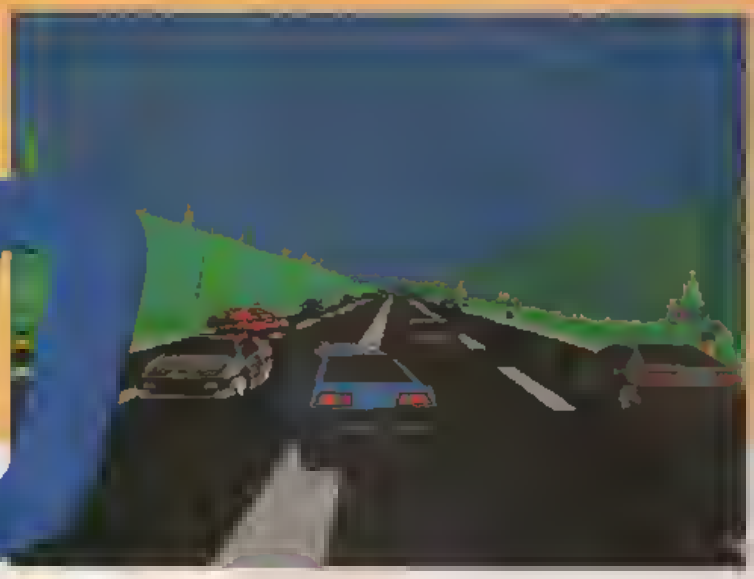
COLOUR CODES

At times you'll have to input the colours of your objects in the form of numbers. Here's a list of the available colours and their corresponding numbers.

COLOUR	MATTE	GLOSSY	UNSHADED
black	0	16	32
dark blue	1	17	33
dark green	2	18	34
dark red	4	20	36
brown	6	22	38
grey	7	23	39
light blue	9	25	41
light green	10	26	42
light red	12	28	44
yellow	14	30	46
white	15	31	47

Far left: Adding backgrounds to your animations spices them up no end. Take the computerised edge off them by importing backdrops from *Deluxe Paint*.

Left: Foreground overlays can also be used to good effect. The animation will show through the holes in your overlay, so you can easily come up with cockpit or window effects.



Here's an example of how you might want to override the automatic rendering order. If the road was drawn last, it would obscure the cars, so you have to make sure it gets first priority on the rendering list. By the way, this is taken from Tobias Richter's excellent demo The Ras. Check out this and some of his other early work to see just what's possible with *Videoscape 3D*.

3D ADVANCED TECHNIQUES

The two objects so treated may be distinctly different in size and shape, but they will have the same number of points and can be successfully morphed.

Now let's have a look at some specialised techniques with *Videoscape* that might not be obvious at first. Some of these are tricks for achieving certain visual effects that would be impossible or very time-consuming to accomplish by simple methods, so don't try them until you've mastered some more basic scenes.

1. QUICK SCENE RENDERING

Fixed camera scenes that have complex, non moving background objects (like a city or a fractal landscape) can often be rendered faster by first capturing a view of the background objects as an IFF image, using the ' key on the numeric pad. When generating the final scene, use the IFF picture as the background instead of making *Videoscape* render the objects themselves. Be sure to put the IFF file in the RAM disk before animating the scene.

2. POLYGON RENDERING

Sometimes it's desirable (for hidden surface reasons) for particular polygons to be rendered before everything else. For example, to show a car on a stretch of road, the road should be drawn first (otherwise it might obscure part of the car). Since polygons are sorted by their distance from the camera, incorrect sorting can occur if the car is further from the camera than the centre of the large polygon representing the road. To prevent any such problems, the road polygon can be made into a detail of a distant polygon (detail polygons are allowed to be far away from their 'parent' polygons). This works because the distant polygon is drawn first, immediately followed by its details (in this case the road). The distant polygon itself can be hidden by making it ground colour.

3. SHADOWS

To make an object appear to cast a shadow on the ground, create a new object consisting of a single polygon. The polygon should have the same top view outline as the original object, but it should lie flat on the ground (its Y co-ordinates should all be zero). For best results, use a darker shade of the ground colour for the shadow. If the shadow will pass over different ground colours in the same scene, black can be used. Also, the shadow polygon may have to be subdivided if show-through problems occur. Give the shadow a motion that will keep it directly under the original object. More complex variations of this method can be used if the lighting direction is not straight down or if the original object changes pitch or bank during the scene (in which case the metamorph feature might be useful).

4. REFLECTIONS

You can portray mirror reflections in Videoscape. As an example, an object can be shown reflecting off the surface of a pond by adding an upside-down version of the object below the water-level. Use an IFF foreground painting to represent the ground with a transparent area for the pond itself. When setting up the scene with the control window, set both background colours to the desired sky colour, and load the main object. Then load a copy of it which is flipped over and place directly under the original object, as far below the pond as the original object is above it. From certain view points, the second object and the background colour will appear through the hole in the foreground painting, creating the illusion that the original object and the sky are being reflected by the water. Symmetrical objects like spheres are the easiest to use, since they can be flipped simply by specifying a pitch or bank angle of 180 degrees. Also, the lighting direction should be parallel to the reflecting surface, so that the shading on the reflection will match that of the original object.

5. CHANGING PIVOT POINTS

There are two ways to make an object move along a circular path. The standard method is to create a motion file containing several key points around the circumference, letting *Videoscape*'s smooth interpolation move the object between these points. A more precise, but less general technique, is to use OCT to make a special object just for the scene in question. The new object should be a copy of the original object, but displaced by an equal amount to the radius of the intended circular path. Making the new object move is now as easy as changing one of its rotation angles. No position changes are needed, since the pivot point is now stationary. As an example, an airplane can be made to perform an inside loop by lowering it down the Y axis by the radius of the loop (using OCT), and then changing its pitch angle from 0 to – 360 during the scene. Modifying pivot points with OCT is a very useful technique. By carefully placing the pivot points of several objects, jointed mechanisms such as mechanical arms can be modeled.

6. METAMORPH EXAMPLES

Jointed object motion can also be simulated by using the metamorph feature, as long as the objects don't have to be perfectly rigid. To do so, simply set up two or more configurations of a multi part object and morph between them, stringing several scenes together if necessary. Even a walking figure could be animated this way.

Another metamorph trick is to build extra points and polygons into an object, hiding them by making them co-planer with (and the same colour as) the rest of the object's surfaces. Such a deceptively simple object can then be morphed into a much more complex-looking object. Many more metamorph ideas are waiting to be discovered.

7. INSTANT OBJECT APPEARANCE AND REMOVAL

A none too obvious use of the linear motion interpolation option is to cause an object to suddenly appear or disappear in the middle of a scene. Objects can be kept out of sight by placing them behind the camera. When they are to appear, they can be instantly moved where they're needed by using a one-frame-long tween in their motion files. Objects can be instantly removed in the same way. An object can suddenly change into something else by combining the appearing and disappearing techniques. To prevent *Videoscape* from trying to smooth out these motions, it is important to specify linear interpolation in the motion files by making the tween lengths negative. Possible applications of these ideas include simulating lightning bolts, spacecraft steering thrusters, or flashing warning lights.

So there you have it. For examples of the kind of things *Videoscape* can do when it's pushed, check out some of the early animations from Tobias Richter, such as The Run of F15. Who knows, with a bit of imagination and a fair bit of sweat, maybe you too could become a legend in your own trousers.

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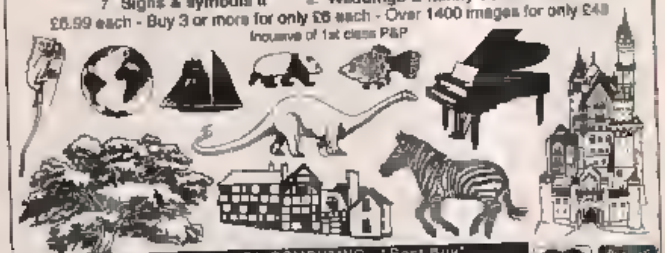

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V026 SUDDBASE (UT)
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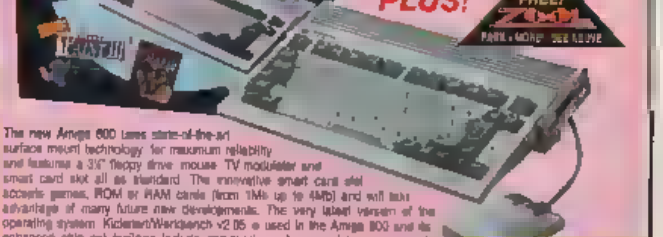

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AMIGA Workshop

ISSUE 2 JANUARY 1993

165 BOOKSHELF

169 PROFILES

170 PROGRAMMING TUTORIAL

172 QUESTIONS AND ANSWERS

177 READER REVIEW

180 BACKCHAT

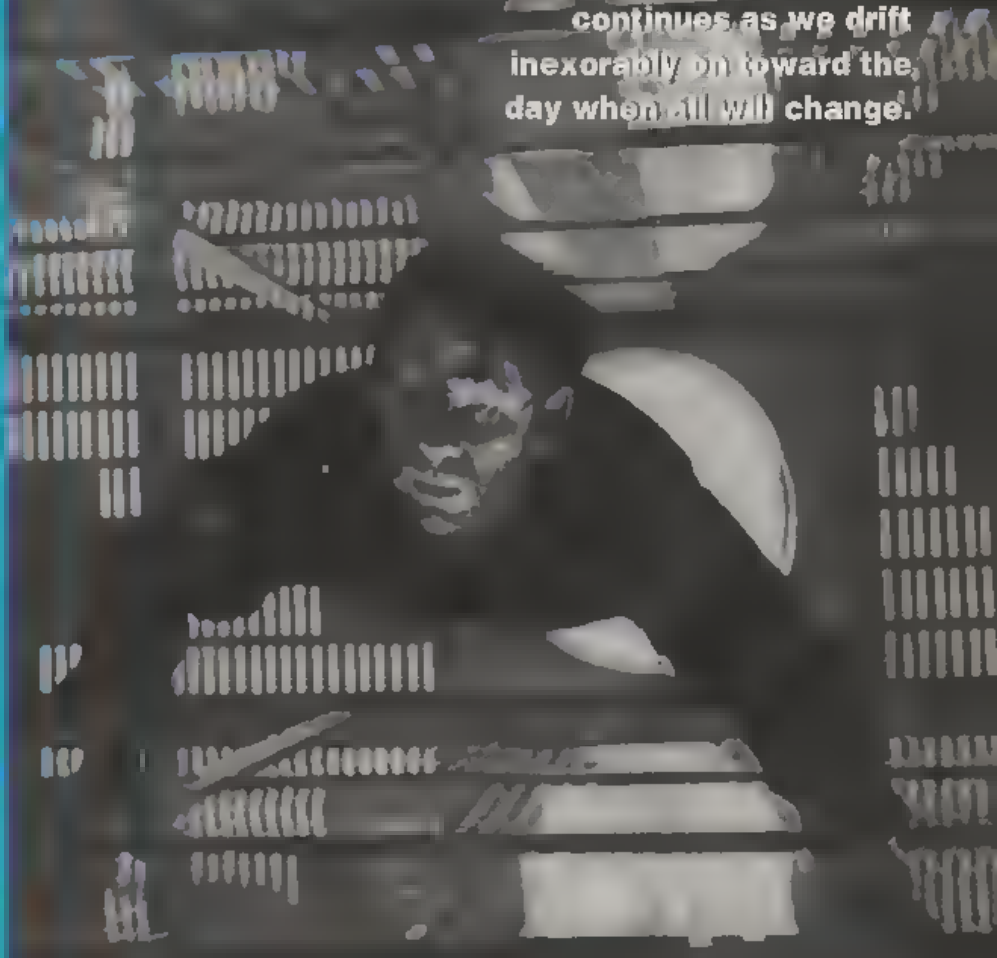
185 CLUB CALL

188 COMMS

190 SOUND CHECK

194 POINTS OF VIEW

Welcome to the second issue of Amiga Workshop, the place to find all the info on those slightly serious subjects. The revamp continues as we drift inexorably on toward the day when all will change.



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BOOKSHELF

Sigma Press already have a wide range of computer books and this month three new Amiga titles come under the microscope. Paul Overaa dresses in a white coat and puts them in focus.

AMIGA MADE EASY PRICE £12.95

This book is aimed at newcomers to computing or, for that matter, anyone else struggling to come to terms with the Amiga. Its objectives are firstly to provide some preliminary toeholds into the world of the Amiga and its applications software, and secondly to introduce some elementary ideas about computer programming. Let's face it – even those who are relatively 'computer illiterate' can find the multi tasking Amiga quite a handful to get to grips with at first. For the absolute beginner however things can be even worse and early encounters with such things as windows, the mouse, Workbench and the CLI/Shell may be nigh on traumatic. Luckily nowadays there are a number of books, such as this one, which can get you on the road to Amiga-literacy without causing too much brain damage.

Amiga Made Easy certainly starts with the right approach – namely a nice easy to-read introduction to the Amiga's operating system, which explains the benefits of a multitasking, window based, environment as they appear to the user. The early sections also discuss things like the purpose of the Preferences program, how to make backup copies of disks, and a host of other useful things.

With the machine introduced, the next few chapters look at some typical applications. Unfortunately, these are kicked off with a relatively mediocre chapter on games, but things do get better and there are reasonably useful introductions to WordProcessing, Spreadsheets and Database applications (based respectively on the *Scribble*, *Analyse*, and *Organiza* programs). Taken together these early chapters provide an easily read introduction to computing on the Amiga.

From chapter 5 onwards, with the preliminary environment/applications material out of the way, the book moves on to some real Amiga programming. The Basic language provides the vehicle for the discussions and here, at least as far as the current batch of Amiga newcomers are concerned, we hit a major problem – because the chapters, although perfectly well written, are based around the use of Microsoft's Amiga Basic. This of course was dropped with the advent of the A500+ and is no longer supported or provided with the Amiga's system software.

To be honest, some of the early programming material, code wise, is equally applicable to any Basic-type language but there's no doubt that the continual references to the now defunct Amiga Basic do tend to date the book right from the word go. Nevertheless, there are some good general discussions of topics such as subroutines and program structure, if-then-else decision making and logical AND/OR type operations. There are also useful beginners tips on how to plan and design programs and some larger graphics based examples which show very clearly the benefits of writing properly structured programs. One chapter, which deals with some simple artificial intelligence and machine learning ideas, is particularly interesting but again is marred by the fact that Microsoft's Amiga Basic has been used.

To be honest, once you have a little Basic experience under your belt it is usually quite easy for programs written in one type of Basic to be converted to another. Certainly there are plenty of similarities between, say, HiSoft Basic and Microsoft's Amiga Basic but unfortunately most newcomers are easily thrown by even trivial language differences, so trying to use the Amiga Made Easy text with other Basics can't really be recommended as providing an ideal start for the beginner.

Having said that, things may turn out to be better than predicted. Quite a lot of the Amiga users who did get Amiga Basic ARE still using it. Moreover, there are doubtless some people who have Amiga Basic but who have so far been afraid to 'have a bash at programming'. Amiga Made Easy can certainly provide anyone in that situation with a suitably gentle push in the right direction and who knows – if it did encourage a few of those latent programmers to come out of the woodwork someone amongst them might decide to get Commodore to change their mind about Amiga Basic!

Amiga Made Easy is not a badly written book by any means and two years ago I would have heartily recommended it. Should Commodore decide to re-start bundling Microsoft Amiga Basic with their machines I would do so again but at the moment I suspect the book will find their, through no fault of its own, it has a limited audience.

AMIGA GAME MAKER'S MANUAL PRICE £16.95

There are certainly no language reservations about this book because *AMOS* is undoubtedly the most popular Basic-styled language available on the Amiga today and this book is an *AMOS* programmer's goldmine. The early chapters provide a whole host of graphics-orientated notes which not only explain about using general *AMOS* graphics functions but include tips about things like using strings to store RGB colour triplet values and hints about setting up colour palettes. Custom screens, Sprites, Bobs and AMAL (the *AMOS* animation language) are introduced early on and right from the word go this offering comes across as very much a 'hands on' type of book.

The code examples are good with plenty of comments, use of procedures, etc. and it's quite clear that Stephen Hill scores over many other *AMOS* offerings because he's writing about a programming area that he both enjoys and, perhaps more to the point, knows about. The Amiga Game Makers Manual is an apt title because it is not just a guide to games programming – both the technical and commercial sides of the 'game making' business are covered and the book is full of tips about game planning and design. Getting the initial ideas, producing initial sketches for artwork etc. You name it and, if it's related to games programming, you are likely to find it in this book.

Another area that is covered in some detail is the translation of a detailed, but general, game description to real code. There are good accounts of how you identify the >

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major routines, produce pseudocode descriptions, and generally break things down until you have sufficient detail to start coding. One particularly useful area of the book looks at particular types of games and explains how they can be implemented. A chapter on Arcade games, for instance, provides notes about using both static and algorithmically generated movement tables (these are essentially lists of position co-ordinates which can be used to specify the path of a particular object). There are similarly good chapters on adventure games and role-playing games and, rather surprisingly, an easy-to-read introductory chapter on simulation techniques.

One of the nice things about *AMOS* is that it allows you to do a number of relatively complex things without having to get involved with the underlying Amiga system issues. Anyone who has written scroll routines in C or assembler, for instance, knows how dirty 'real life' scrolling can become and being able to do those types of things effortlessly and without leaving the *AMOS* language, is like a dream come true to many coders. I can honestly say that the chapter on scrolling techniques provides some of the best high-level explanations of scrolling I've ever come across. There are details of *AMOS*-style double-buffering, of rotating information by copying sections of the screen during the scroll and even examples of parallax scrolling.

Another chapter provides the same sort of help with animation techniques and towards the end of the book you'll find some help with the sound and music aspects of Amiga games programming. Amongst the appendices you'll even find notes about how to go about selling your programs to companies that specialise in commercial games.

There are some disappointments. A number of facilities, such as the *AMOS* interface language which are provided with the new *AMOS Professional* do not get covered. I doubt whether this material would have been left out had it been available in time but obviously the book was in an advance state of preparation before *AMOS Professional* came on the scene. Fortunately, however, this book contains enough good material so as to be virtually flameproof as far as such omissions are concerned. Stephen Hill has put a lot of work into this book and it shows – if I had to recommend just one book to the aspiring *AMOS* games programmer of the current time, this would be it!

AMIGA REAL-TIME 3D GRAPHICS PRICE £12.95

This is a great book but you should be aware at the outset that it is aimed at serious Amiga graphics coders and is not really suitable for the outright graphics beginner. Having said that, the early parts of the book do discuss quite a few general 3D graphics terms and introduce the idea of co-ordinate systems, vectors and matrices, frames of reference for 3D objects, edge lists and so on. There are also some reasonably useful discussions on the Amiga's colour-indirection bitplane scheme.

Real time 3D graphics on a standard Amiga obviously need every ounce of speed that's available, so it is not really surprising therefore that the examples in this offering have been written using 68000 assembly language. In other programming areas this might have tended to limit the potential audience but most programmers who are interested in graphics do get into 68k coding quite quickly (in fact there seems to be an ever increasing number of 68K Amiga coders floating around nowadays).

The Bresenham line drawing algorithm, which offers a fast and elegant way of drawing a line between two points, provides the first technical graphics discussion of the book. One example program is included and since a number of associated routines are used in later examples some fairly detailed explanations of the routines are provided. Discussions of certain system areas such as low-level use of the Blitter, etc. are provided but to a large extent readers are expected to have access to, and be familiar with the appropriate Amiga system documentation (To all intents and purposes this means the Addison Wesley ROM Kernel and Hardware Reference manuals).

Mr Tyler tends to take a few liberties with his Amiga code and he does, for example, frequently make system calls using numeric flag values instead of the system-defined symbolic values that we all know and love. In what is presumably in the interests of speed he also does not always test library function success/failure return values. Self-styled header files are used to define things like library call LVO values rather than opt for exec_lib.i and amiga.lib link-based solutions but most 68k coders do this sort of thing from time to time so I'm not going to niggle too much. It's actually quite good fun sorting out what's going on and let's face it – none of these coding quirks are going to cause the intended readership any trouble whatsoever. Code-wise a lot of interesting material is provided and almost right from the start of the book generally useful goodies are thrown in. Chapter three for example, which deals with screen drawing, includes some nicely documented routines for polygon filling. Another elegant and important technique, which gets a suitably detailed treatment later in the book, is the Sutherland-Hodgman clipping algorithm. A lot of the general routines that Andrew Tyler has developed are, of course 68000-specific rather than being totally Amiga-specific but that is exactly as things should be when writing assembler code.

Matrix/vector techniques and terminology do not really come into the picture until you get about one third of the way into the book. There are chapters on perspective transforms and rotation which are quite good and although the relative matrix descriptions of the transformations are provided the mathematics are not really discussed in detail. A couple of appendices are provided which deal with a number of essential mathematical ideas.

During the course of the book a lot of standard topics (hidden surface removal, scaling, shearing, reflection, inversion and so on) get covered and towards the end there are a couple of chapters which look at the issues involved in creating flight simulator-type programs. There are some good common-sense explanations of the topics and enough theory and general ideas to make the book extremely useful. From a mathematical viewpoint readers get off quite lightly and an acquaintance with, say O-level type two-dimensional matrix operations will enable the gist of the various three dimensional transformations to be understood. If, by choice, you prefer to be 'mathematically lazy' then you can of course just use the assembler routines as written with out worrying too much about how they work!

The examples in the book have been written using Devpac and are available on disk (£9.95 including UK postage). I think it's fair to say that anyone buying the book needs to get the disk right from the start because typing in, and assembling pages of 68000 code is always a nightmare (typo's, missed lines, and all sorts of other horrible nasties creep in). Although Devpac has been used the book is not in any real sense Devpac specific and the translations needed if using other assemblers are quite trivial.

Amiga Real-Time 3D Graphics is an interesting, and quite specialised book that deals with a subject on which very little Amiga specific material has been published. Although the subject matter by its very nature is relatively heavy going, serious programmers will be able to get a lot out of this book. They will, however, undoubtedly have to work quite hard to do so and that, incidentally, should not be construed as a criticism – it's just a fact of 68000 life!

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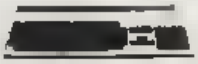

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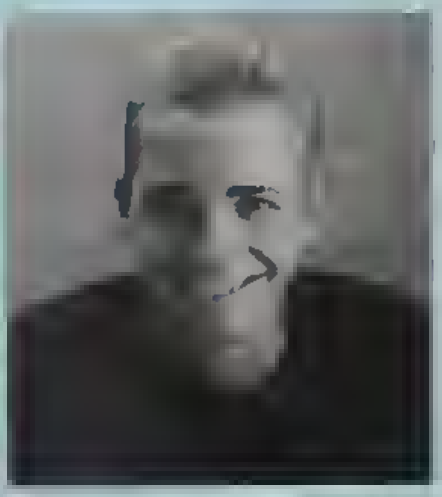
CREATURE FEATURE

Just the thing to clear the New Year's Day hangover – a load of ugly mugs peering from the pages of your favourite mag. If that wasn't enough, we then subject you to a load of fictional copy detailing the exploits of the Number 1 team.

STEVE 'BOWLY' PRIZEMAN

The man with the worst haircut in the world has not taken kindly to his new 'Bowly' nickname. In fact, he even threatened to introduce us all to his barber – a porcelain pudding basin and some hedge cutters. In between keeping his beard neatly groomed, our dapper young staff writer has been writing his own short stories. These revolve around the super natural or are crime-related. He's even carried off third prize in his local paper's short story compo. New year's resolution: To find a decent barbers



TONY 'COVER MODEL' HORGAN

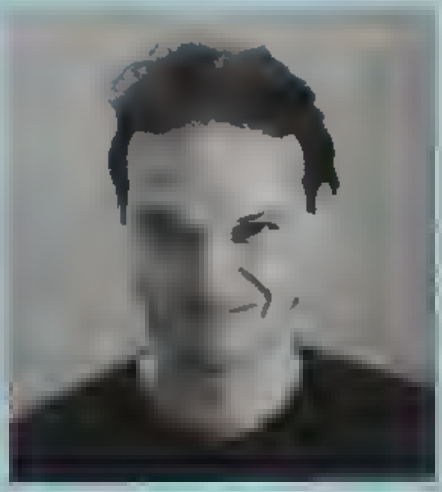
Tony has undertaken his first modelling assignment. No, it wasn't for Fangoria, but for sister magazine, ST Review, who were incredibly sad and cheap and refused to pay for a real model. Yes, it really does signal the death of the ST market, I'm afraid. Unfortunately, it also seems to be the end of an era for him and his much-travelled VW Van, which sits rusting in the street, waiting to be flogged off to anyone mug enough to take it. Now year's resolution: Hoover the bedroom floor.

DAN 'TWO DRINKS AND HE'S ANYBODY'S' SLINGSBY

It's been a quiet month for Dan as he's finally managed to snatch a week's holiday – his first for 18 months. The sad thing is, he still came in every day to finish off a book he's writing. What is this literary masterpiece? Could it be some mighty tome that's set to shake the literary world to its very foundations? Fat chance. In fact, it's a huge 350-page hints and tips book for Amiga games. Buy yours soon (plug, plug!). New year's resolution: To get a proper job in the real world.

JONATHAN 'CHIP' SLOAN

The man who bares an uncanny resemblance to a Chipmunk has been busy organising his wedding. Jon and his intended, Claire, are jetting away for a romantic wedding ceremony on the beach of St Lucia in the Caribbean. And, the best bit, the little village where all this is to happen is called (wait for it) Couples. Ahhhhh. Apparently, Jon got on one knee during a romantic ballad at a Paul McCartney concert. You're all probably as speechless as we were when we found out! New year's resolution: To burn his girlfriend's Paul McCartney record collection.



NICK 'WHERE IS HE?' VEITCH

Our Tech Ed has been left alone in the Amiga lab with his A4000 where he has lived for the last three weeks. Nick is still bikeless after his machine was nicked from outside the offices and he's had to get used to using public transport. Unfortunately, this has given him yet another excuse for turning up late for work. He's also been practising his knife throwing skills for the upcoming Gamesmaster Live show so he can have some fun with the kids. New year's resolution: To turn up to work on time (this will be easily broken the first day back at work).

C FOR BEGINNERS

If programming is what you want to do most, you've come to the right place. Let John Kennedy help you function properly in part two of his C tutorial.

PART 2

FUNCTIONS

The C language contains a very small number of instructions, which can sometimes lead to the false impression that it's not a very powerful programming language. The trick up the sleeve of Dennis Ritchie is the ability of C to provide your own new commands, called 'functions'. Once defined, a function can be used like any other C programming instruction – you can even pass values into it, and receive values back from it.

A program written in C is a collection of functions, all passing data back and forth between themselves. A well-written program has functions which perform definite tasks, preferably in such a way that they can be re-used at a later date – sometimes by a completely different program.

Let's take for an example a breath-takingly simple program which prints 'CUAmiga' on the screen. Instead of taking the sensible approach and using the 'printf' statement from within the 'main()' function, I have split the program up so that the text is printed by a function of its own. The function defined is very basic, and neither expects nor returns any data. The program looks like Table A.

TABLE A

```
/* First function example */

void print_text()
{
  printf( CU Amiga\n );
}

main()
{
  print_text()
}
```

Our main program – contained in the function called 'main()' – now consists of no real code, just a single function call. You must understand that although the flow of control in a program usually heads downwards, the 'printf' statement in the function is not going to be reached until the function called 'print_text' is called. If the 'main()' function looked like Table B then nothing would happen. Alternatively, if the 'main()' function looked like Table C then the print function would be called twice. If in a peak of programming madness we suddenly went function mad, we could further split our program up to provide two functions (see Table D).

TABLE B

```
main()
{
}
```

TABLE C

```
main()
{
  print_text();
  print_text()
}
```

Again, if the 'main()' function didn't call these functions, they would never get called. Here are some more function facts:

1. The functions must be defined before the 'main()' function. If you define them after 'main()', they will not be recognised and your compiler will return error messages.
2. The functions have the keyword 'void' in front of them. This is to inform the compiler that the functions are not expected to return any values. If your compiler doesn't like this, try leaving 'void' out.
3. The names chosen are purely arbitrary. I could have called the functions 'gibble' and 'plop' if I had wanted. It is usually best to give them slightly more descriptive names.
4. When you want to call a function from within your program, only the name and some round brackets are required. You don't need any other keywords.
5. The function which is called 'main()' in a program is always executed first, no matter where it appears in the program.

TABLE D

```
void print_cu()
{
  printf(" CU ");
}

void print_amiga()
{
  printf( Amiga\n");
}

main()
{
  print_cu();
  print_amiga();
}
```

MAGIC C WORDS

- `+` Plus for addition
- `-` Minus for subtraction
- `*` Asterisk for multiplication
- Slash for division
- `>` Greater than
- `<` Less than
- `&&` AND
- `||` OR
- `++` Increment
- `--` decrement
- `==` test for equals
- `=` assign a value

VARIABLY I SAY UNTO YOU...

A program without variables is like a car without petrol – it won't do a lot. Like functions, variables must be declared before they are used. You must also inform the compiler of the 'type' of the variable – in other words if it is to store integers, floating point numbers or ASCII characters.

Let's write a program which declares some variables, and then goes on to do something useful with them. In this case we'll stick to using a single 'main()' function (Table E).

TABLE E

```
/* Another example program using variables */
main()
{
  int a,b,c;
   /* declare three variables */

  a=10;       /* Set a to 10 */
  b=3;        /* Set b to 3 */
  c=a/b;      /* Set c to a divided by b */
  printf( "%d divided by %d is %d\n", a,b,c); /* print
  a result */
```

Right at the start of this program we declare three variables, all type integer. We don't give them values when we declare them – we simply inform the compiler they exist. We could have declared the variables as in Table F.

TABLE F

```
int a
int b,
 int c;
```

However, using a comma to separate them achieves the same result in less space. As usual, C provides many ways of doing the same thing – we could even have defined them and given them values all at the same time, for example see Table G.

TABLE G

```
int a=2;
int b=3,
int c=4
```

However, in this case, it is only when the pro-

VARIABLE TYPES

Variables must all be declared before they are used in C, and also given a type. The most common types are int (short for integer), long, float and char (short for character).

An integer is a number which contains no fractional parts – there are ten and only ten integers in the range 1 to 10. Integers can also be negative. Zero is also considered an integer.

Most versions of C for the Amiga will define an integer as a number in the range –32678 to 32767. This takes up 16 bits of storage for each number.

A long number is an integer with greater range –2147483648 to 2147483649.

Each long number uses 32 bits of memory.

A floating point number is an approximation of what mathematicians like to call real numbers. In the range 1 to 10, there are an infinite number of real numbers – not only are the integers 1 to 10 present, but all the intervening fractions and irrational numbers as well. Obviously a computer cannot store an infinite range of numbers, but the floating point system works quite well by using 64 bits of storage.

A variable of type char is really an integer in the range 0 to 255, as all ASCII characters lie in this range. It is also usefully used to store byte-sized data.

When programming the Amiga, other data types are often defined using these primitive definitions. I'll point them out when they arise.

gram gets started that values are assigned using the familiar equals sign. The equals sign is something that's going to cause you no end of hassle in the future, so commit to memory that a single equals sign is for assignment. In paragraphs to come,we'll discuss the double equals sign, which has an entirely different use – don't get them confused.

The third assignment, 'c=a+b', is the one which actually does some work. The program has added together the values of the variables a and b, and assigned the value to variable c. The values of a and b are left unchanged.

The next line is great fun – it manages to cram lots of different useful ideas into a short space. It is simply another use of the 'printf' command, but as well as that magic '\n' symbol, we've including the mysterious '%d'.

In the same way that '\n' has a special meaning (take a new line), the '%d' means 'print an integer here'. The integer which will be printed appears further along the printf statement, outside the quotation marks. Again,commas are used to separate the variables. You might like to try changing the 'printf' statement to output your sums in a different format, like this for example see Table H.

TABLE H
The number 3 is the sum of the number 1 plus the number 2.

If you can manage the above, you've sussed the use of '%n' and '%d' out completely.

MATHS IS FUN!

The addition operator '+' is not alone. There is a minus '-' operator, a multiplication operator '*' and a division operator '/'. The last one will give interesting results when used with integer type variables, so don't be surprised by the output of this program.

```
/* An example program using variables */
main()
{
   int a,b,c      /* declare three variables */
   a=1,           /* Set a to 1 */
   b=2,           /* Set b to 2 */
   c=a+b;         /* Set c to a plus b */
   printf("The sum of %d and %d is %d\n",a,b,c);
   /* the result */
}
```

DECISIONS, DECISIONS

To write any sort of useful C program, you need to be able to make decisions which depend on the values of variables. The simplest way to do this in C is with the 'IF' command. Here's a short program to decide which of two variables is the greater – you should be able to work out the structure of the 'IF' command from it.

```
/* A program which makes decisions */
main()
{
   int a=1 b=2,          /* declare and assign variables */
   /* First if statement */
   if (a>b) printf("A is greater than B\n"),
   /* Second if statement */
   if (a<b) printf("A is less than B\n"),
}
```

Notice that the condition which is checked by the 'IF' statement is contained inside round brackets. Notice also that there is no explicit 'THEN'-like command. C doesn't need one, so don't put one in!

If you wanted to include more than one statement to be executed after the 'IF' you would mark out the code as a 'chunk' by putting curly brackets around it, like this:

```
if (a>b) {
   printf("A is greater than B\n");
   printf("So what are you going to do about it?\n"),
   }
```

The spacing is fairly arbitrary, but remember to lay everything out so that it makes sense to you when you read it later. The statements within the 'chunk' must be separated by semi-colons!

BUGGED!

Our greater-than less than program may seem extremely short, but already we've introduced a bug. The program will not do anything when a is equal to b. Time for an equality test! The line

```
if (a==b) printf("They are equal!\n")
```

will do the trick, and while I'm at it, welcome to the confusing world of the double equals sign! If you had used a single sign, like this

```
if (a=b) printf("They are equal!\n")
```

The program would have still compiled OK, but it would not work as you might expect. That's your homework for next month – try some examples and find out what happens when you mix up assignment and equality checking. Is there a time when you might want to mix them up?

Meanwhile, you might want your conditions to rely on more than one variable or time. For it is entirely possible to put a second 'IF' statement inside the first, but you shouldn't really do this. If you only want to check simple conditions. For example, if you wanted to print text only if a was equal to 1 and b was equal to 2, you could do it like this:

```
if (a==1) {
   if (b==2) printf("A is one and B is two\n"),
   }
```

A better way is to make use of another magic C symbol, &&. The double ampersand will perform an 'AND' function.

```
if (a==1 && b==2) printf("A is one and B is two\n")
```

To achieve the equivalent with an OR, use this double bar ||.

```
if (a==1 || b==2) printf("Either A is one or B is two\n");
```

See you next month.

HOMEWORK

Last month we managed to get to the point of printing text on the screen, so if you tried it yourself and got it working, have a pat on the back. If you remember, I left you with some homework, namely, to discover what purpose the '\n' served when it appears in text.

The answer can be demonstrated by this program, so type it in and find out:

```
main()
{
   printf("1. Hello World\n");
   printf("2. Hello \nWorld\n"),
}
```

When you run the program (after compiling it and linking it of course) you'll see the text appear on screen like this:

```
1. Hello World
2. Hello
World
```

The '\n' symbol inserts a new-line character, and if you tried to print text without it, you would soon run out of space! By the way, if your C compiler was throwing strange error messages at you when you typed in last month's listings, you may need to add the line

```
#include "stdio.h"
```

at the very start of all your programs. We won't get into a discussion about why yet, so you can treat it as a bit of mumbo-jumbo that makes your programs work if you like. In reality it adds a special library of code to your program, which is needed for the printf function with some compilers.

C SHORT-CUTS

C has many ways of confusing the unwary, and one of its best is with the vast array of short cuts available. Take for example the seemingly innocuous statement:

```
a=a+1;
```

Not content with this, C allows it to be shortened to:

```
a++;
```

Likewise,

```
a=a-1;
```

can be written as

```
a--;
```

This might seem a petty thing, but it exists to allow the compiler to create an optimised version for translation into machine code – since most assembly languages provide INC and DEC instructions (although,interestingly the 68000 does not.)This statement can also be used during assignment, for example:

```
a=10;
b=a--;
```

Which will assign the value of 10 to b, and then decrement a to 9. If you wanted a to be changed beforehand, you would write:

```
b=--a;
```

Which would have the effect of assign 9 to both a and b.

You can also shorten a simple addition such as:

```
a=a+10;
```

to:

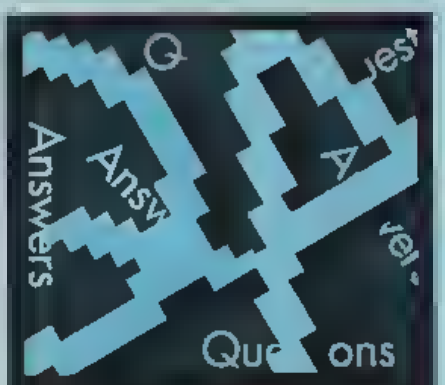
```
a+=10;
```

Subtraction works in the same way. Don't worry about using these shorts if you are not sure about them, but remember to keep a look out if you see them in any other programs.

NEXT MONTH

That's it for this month – after all that you should have enough C programming ability to write some simple decision making programs of your own. Next month we'll be looking at loops, and the easiest ways to do lots of work with minimum effort.

If you have any comments about this series or would like to see a specific topic covered why not write in to John Kennedy at the usual address.



This month we have the usual crop of processor problems, memory maladies and emulator enquiries to sift through. The good news though is that Mat Broomfield is in the U.S.A. so we had to get a proper expert to answer your questions.

ACCELERATED CRASH

I have just purchased and had fitted a SSL A5000 accelerator board with 3Mb memory (as advertised in your CU Amiga October issue). An excellent purchase in terms of speed, but many games I possess will not run with the extra speed. How will I know when purchasing software whether it will crash?
Mrs. J. V. Wightman, Whitstable, Kent

Unfortunately, you won't. Firstly, I should point out that this problem is not specific to the A5000, but will affect all accelerated Amigas (including standard Amigas which come with any processor other than the 68000 – i.e. the A3000, A4000 and A1200).

The trouble is with the game programmers. In the early years of the Amiga, Commodore produced a guide on how programs should run on the system, but many programmers just simply ignored them, following the philosophy that if it worked, why bother to follow the rules.

When the A3000 was launched the reason for the rules became apparent, when a lot of games software refused to work. 'Oh well', thought the programmers, 'no games players will buy a 3000 anyway'. And they were right, but nowadays more and more people have bought accelerators for their machines, and the new A1200 comes with a 68020 processor as standard, which is going to cause a lot of problems.

It wouldn't be so bad if these games were marked as incompatible on the boxes, but more often than not they just say Amiga. The good news is, if they do just say 'Amiga' on the box you can return them to the shop as being 'goods unfit for the purpose for which they were sold' and get your money back.

Hopefully games programmers will wise up and start producing games which work on all machines.

SERIOUS EMULATIONS

I have decided to buy a PC Emulator for my A500+ and I am not sure which is the best one to get. I would like to use *Microsoft Excel*, *Corel Draw*, *Aldus Pagemaker* and *Microsoft Word* and I need my Amiga to be able to run these programs. Please could you recommend the emulator which would best suit my needs.
Guy Pattison, Truro, Cornwall

There are several PC emulators on the market, most of which are capable of running the software you mention. It really comes down to getting what you pay for.

If you are planning on using these packages properly it would be worth going for a GVP hard drive with the GVP PC emulator mini-card (which can be bought separately if you already have a Series III drive).

For just mucking about, the KCS emulator available from Gordon Harwoods (0773 836781) would be more than adequate.

WHICH COMPUTER ?

I am currently exploring the wonderful world of the Amiga to find a computer to suit my needs. I have narrowed the choice down to the new A600 with extra hard drive or the extremely tempting CDTV computer package, as I have £500 of very hard earned cash to spend. I intend to use the computer for editing and producing special effects for amateur films on video primarily as well as using art software such as *D-Paint IV* and, of course, playing games. I would also like a CD compatible computer. My main problem is finding out how expandable the CDTV system is, and if there is any CD software available for such things as video titling, etc. I understand that the CDTV system is basically an A500+ with a built in CD machine, but I have also read that the memory required to store CD data affects the running of floppy software. If I buy the A600HD, however, I will have to wait (how long?) for the A670 CD drive and then pay over £360 for the thing. There is, of course, the giant advantage of a hard drive, but is it just a question of choosing between a CD drive with memory overheads or a hard disk machine with the extra wait and expense for CD machine? Plus, will the CD drive run CD-I titles or PC-CD titles?

I would be extremely grateful if you could answer my questions and maybe tell me if I should get a different computer in the same price range and how I should expand the computer for use in VHS video editing.
S. Thompson, Salford

I'm not terribly sure why you need to have a CD drive for video titling, but you are correct to say that there are software problems with the CDTV, in that the buffers for the CD drive use up extra memory, effectively meaning that the CDTV has less than 1Mb. The solution to this is, of course, to get a CDTV with a memory expansion (Caloms do a memory expansion for the CDTV, and also a hard drive option which may well be worth looking into).

If you are interested in doing a lot of titling, or doing it professionally, then it may be worth getting an A1500, which are selling reasonably cheap these days and have the advantage of a video slot, which is handy for some of the more hi-tech hardware. You can use CD-Roms on the A1500 using another SCSI CD mechanism.

The CD-Drive won't run applications that have been programmed for the PC or the CD-i, just as a CD-i machine won't run PC or CDTV applications. However, because the data on PC CD-ROM disks is stored in the same format it is possible to read the data from these disks.

TALKING NEIGHBOURS

I was watching a recent edition of Neighbours' and I saw that they were using a program called *Amiga Talk* where you can talk to people through your computer by typing in messages. How much would this cost and what do you need for it?

What does the program *Ghostwriter* do? Can you talk to the computer as in *Amiga Talk*? Do you know of any other programs that can do this?
A. Moore, Grimsby, South Humberside

Unfortunately, I haven't seen Neighbours since I left University, so I didn't see that particular show. I assume that what you are asking for is a comms package, which enables you to electronically exchange data over the phone with other similarly equipped people or with a Bulletin Board.

There are plenty of comms programs for the Amiga, and the good news is that the best ones are Public Domain or shareware, so they cost next to nothing. Ones to look out for are *NComm*, *Jrcomm* and *Term*, all of which are available from all good PD libraries advertising in this issue.

BIRTHDAY PRINTER

I have to choose between two colour printers for my birthday, either a Star LC-200 or a Citizen Swift 9. The shops say that I should buy the Citizen Swift, even though it is the same price as a Star, but everybody else tells me to buy a Star. Please help.
T. Western, Crewe, Cheshire

Buy a Star.

AGNUS AMNESIA

Some years ago I bought an Amiga 500, with a 1Mb Fat Agnus in it. However, though I do have a 512k trapdoor-type memory expansion I do not have 1Mb of Chip memory. Also, when I switch the additional memory off by using the switch on the memory board, my Amiga won't boot at all – it just flashes the power LED and the screen goes yellow. Is there something wrong with the jumpers on the main Amiga board or is it because the memory expansion is a German one?

The memory board has been examined by the importer with no success – it worked all right on their machine. If the fault is the memory board, is it possible to configure some A530s 32-bit memory as Chip memory? The revision number of my Amiga is 6A.
Pasi Arffman, Vunokatti, Finland

Okay, for a start, just because you have the

Fatter (1Mb) Agnus chip on board doesn't mean that you can automatically have 1Mb of Chip memory. The A500 was only designed to have 512k of Chip memory – it wasn't until the advent of the A500+ that 1Mb of Chip RAM became standard.

There is a way to modify your A500 to enable it to use the trapdoor expansion RAM as Chip memory. You have to make some modifications to your A500 though. First of all turn off the machine and open the case, locate the small plastic jumper next to the trapdoor and remove it. Next get a sharp knife and warm up your soldering iron. Locate a set of three jumper pads slightly to the right of the 68000 chip and cut the connection between the two lower pads. Then solder the upper pads together, close your machine and switch it on. The RAM expansion should be configured as Chip RAM now. However, if the Amiga is having trouble recognising the expansion as it is, there may be something wrong with your computer.

Check that all the pins on the trapdoor slot are straight and give them a bit of a clean. If you can't get the expansion to work normally there is no point in trying to make the Chip RAM modification.

You cannot configure memory on a hard drive to act as Chip memory.

MODEM MADNESS

I am thinking about buying a modem but I do not know much about them. I would like to know about the different types, prices, things that can be done with them and whether it is worth buying one. Can you please help or give me a name and address of someone who can give me more info.

Michael Farn, Coffingham, North Humberside

How curious. You are thinking about buying a modem then, but you don't know what they do? You're a marketing men's dream.

Listen, forget about modems, I have this very nice slice of the art computer for you. It's called an Atari Falcon.

COP KILLER

I've nearly finished my own animation film called 'Cop Killer' using the brilliant coverdisk program *MovieSetter*. It's taken 2Mb, loads of coffee and a distinct lack of sleep.

Could you please tell me how to put my animation on to its own bootable disk? I've copied the files from *MovieSetter* on to the blank disk as well as the animation itself but nothing seems to happen. Is there a utility that I can use or perhaps a book that can give me more info?

P.S. Could you please tell me what the Fatter Agnus and Super Denise chips do, and would they be worth getting?

Paul Henderson, Dublin, Ireland

The trick about making a disk bootable is to install it. An ordinary disk has nothing on its boot sectors but a load of data indicating that it is an AmigaDos disk.

On a bootable disk, however, the boot sector contains a small executable program which instructs the Amiga to start its initialization sequence.

To install a disk simply enter the Shell or CLI by clicking on their icons and then type 'Install ?' and press return. A load of garbage will appear on the next line. Now insert your disk and type 'DF0:' and press return. The disk will be installed and will now boot as a normal Workbench disk.

If you want to automatically run the program when the disk has booted it will be necessary to make a startup-sequence. First make a directory on the disk called 's' and in it create a file called 'startup-sequence'. This file is just a list of CLI commands that are executed at startup. In your case the file could simply have one line 'Movieplayer name_of_file'. For more details see the special supplement elsewhere in this issue.

NOVICE VIRUS

I am a novice to the Amiga, so I was wondering if you could help me out with a problem. I think that my Amiga has caught a virus, because one particular disk I tried loading produced a lot of the red and black Software Failure messages, and upon subsequently loading my Workbench I could not get access to the pull-down menus with the right mouse button. The computer works okay with other commercial software but it is just my Workbench which is giving me problems. Hopefully this sort of problem rings some bells with you and you can tell me what options are available to me.

Wayne Tool, Stockport, Cheshire

A software failure is the computer's way of telling you that it has crashed. This could be due to a number of reasons, but if it is happening on your Workbench disk, and you have no other peripherals attached, then it probably means the disk is corrupt.

This could be either due to virus damage or simply a dodgy disk. Make another copy of Workbench from your original disk and install the Virus checker we gave away on the coverdisk onto it. Use the checker to test your other disks too – just because they seem to work doesn't mean they aren't infected.

A1200 VS. A600

I would like to know if you could give me any information about the new Amiga A1200. All I know is that it has a 32 bit processor, can have 256,000 colours on screen, and costs around £400.

Which would be the best buy between the A600 and the A1200? I have an expanded A500 on which I use art packages, word processors, and play games. Would my A500 software be compatible with the A600 and A1200?

Darren Broughton, Street, Somerset

I assume you have now read the A1200 review as seen in last month's CU. As to which is best, well, the specifications speak for themselves. If you plan to do anything at all involving graphics then the A1200 represents greater possibilities. There are some games one on which take advantage of the increased speed and colour resolution of the new Amiga, too.

The problem really lies in compatibility. A large amount of games software will be incompatible, as will some of the existing graphics packages. We are still working on our lists of software which will work on the new AGA machines. Commodore claim that they have achieved 60% compatibility in their tests, but we seriously doubt this figure.

A-LEVEL HEADACHE

I have just started my A-Levels and consequently I have many essays to write. Obviously, I do them on my Amiga. But one to their size I am always running out of memory. This is my set up: A500 with kickstart 1.3 and Workbench 1.3.2. Power external drive, Star LC10, Datel 512k upgrade, and I use *Penpal* to write my essays.

I have seen the following advertised by Evesham Micros: 1.5Mb Ram board, Megaboard (both boards go in the trapdoor and also connect to the Gary chip). I was wondering how reliable this method is and is there any possibility of destroying my Amiga when installing the board? Which board is best and are there any other alternatives?

I am also considering buying a hard drive. What is your opinion of the Roctec hard drives? What are the Ashcom unbranded drives like? Are there any other drives in the same price range?

Ben Rotundo, Cheltenham, Glos

To answer in reverse order. Both the RocTec and the GVP HD8 are very good drives. You also might like to consider the Dataflyer, now being distributed under the Zappo brand name. You really can't go wrong with any of these drives and even CBM's own A590 Plus is worth considering if you plan to add any additional SCSI drives later. We did run a comparative test a few issues back on hard drives, where the GVP just edged ahead of the RocTec.

The reason I mention hard drives first is because all these drives allow you to add extra memory. This would enable you to still use your A501 expansion, which you wouldn't be able to do if you got a 1.5 expansion for the trapdoor. The difficulty with these Gary modification expansions is that the memory is not autoconfigured in the same way as external memory is. This can lead to problems with some peripherals.

CLASSIC EXPANSION

I have an A500 with 1Mb of Ram, which I bought with the Cartoon Classics pack. I am thinking of buying an upgrade to expand to 2Mb and I've got a few questions to ask:

1. I want to buy a 2Mb upgrade that will work with the upgrade that I got with the Cartoon Classics pack and I saw the Megaboard on sale from Evesham Micros. Does this mean that the Megaboard will connect up with my upgrade to give 2Mb and, if so, will it be easy to install as I'm no expert at installing chips?

2. I am very keen on animation and have got to grips with *D-Paint IV* and *MovieSetter* and I was wondering if having 2Mb of memory will make much difference to my animations. Will it mean that I will be able to make animations twice as long with the two animation packages above?

3. Also, will having 2Mb cause any problems with my computer games or doesn't it matter?

4. And lastly, what other advantages apart from animation does having 2Mb have?

Robbie Edmonstone, Jordanhill, Glasgow

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Public Domain Software

We have too many titles to list here, so offer our catalogue disk for just £1.25 inc. P&P. As well as a complete list of our library the disk also contains DCopy 2, BBAse v5, Epoch 3 and 2 games. The list below will give you some idea.

Assassins Games

We stock the lot (thanks Bryan) from issue 1 to issue 41. Special offer are open for those wishing to bulk buy Assassins games. 10 disks for £11.00, 20 disks for £21.00 or all 41 for £40.00. We are currently compiling a set of A1200 games, watch this space. ...

T-Bag Disks

As the European distributors, we stock all T-Bag disks and supply all other outlets. Presently at issue 74.

Music Related Disks

To support our Octamed customers we supply a samples set consisting of eight disks crammed full of crunched samples for you to use and abuse as you wish. Set price, £9.00.

A collection of modules from our library has been built up and occupies 14 disks. All the modules are also packed, but will load straight into Octamed. 14 disks set costs £15.00.

A three disk set of Octamed Tunes £3.00.

AM/FM The Amiga Musicians Freeware Magazine. Of interest to all Amiga musicians, each issue consists of a magazine disk and a samples disk. The smaples are excellent quality. The magazine contains modules, MIDI tunes and general interest articles. Each 2 disks issue costs £4.50.

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Cor, this is all a bit efficient numbering your questions isn't it? Okay, off we go:

1. Maybe. The Megaboard has an expander for your original RAM expansion, but it will only fit in if it is under about 9cm long (i.e. the original A501 won't fit).

2. More or less. Both these programs need to store images in RAM when they are animating if any degree of speed is to be attained.

3. It shouldn't make any difference. Some exceptionally old games (like, circa 1987) may have some difficulty, but generally you will have no problems. Many games are actually enhanced by having more memory.

4. More memory makes everything a lot easier, especially when using applications software.

WHAT TIME IS IT KIDS?

My Amiga has started telling me '<unset><unset><unset>' as a response to the setclock command (including setclock reset). What does this mean? Is it perhaps a problem with the clock's battery? (I have an original A501, over three years old.)
Eyal Teler, Jerusalem, Israel

Why do you write in when you know the answer already? Yes, it is most likely that you have a problem with the battery. It is probably just run down, which can easily happen if you don't use your computer regularly. The best solution is to leave the machine on constantly for about 12 hours, which should charge it up enough again.

Ezra sends his regards by the way.

PD GEOGRAPHY

I have an Amiga 500+ with 1Mb and no hard drive. I have been looking around PD adverts and am trying to find a good map generator (I am interested in Geography). I have tried a few programs but they have not been compatible with my Amiga, they have either needed 1.5Mbs or a hard drive. I would like quite a cheap but effective PD program. If you cannot help, can any readers?
Stuart Ingram, Swindon, Wilts

I'm not quite sure what you mean by a map generator. If you mean, as I think you do, that you want a program that will display various maps of the U.K. then I don't know of one that would be suitable and run in such a limited space. If anyone does know of any software that can do this, please write in and let us know.

Other than that I can only suggest that you look at getting a hard drive. All these types of program rely on large amounts of data to create the maps from. The more data you have the more accurate the maps will be so if this is more than a passing curiosity it would be worth investing in an expansion.

KEY 880

Sometimes when I'm working with AmigaDOS and I insert a game disk (e.g. *Robocop II*) I receive the message 'not a DOS disk in unit 0', or 'Key 880 checksum error'. How can I remove these errors?
Tim Jacobs, Belgium

You can remove the 'errors', but you don't want to. The games disks you mention are exhibiting the classic symptoms of being non-AmigaDos disks.

This means that although you can boot up from the disks when you first turn your machine on, they are not recognised as standard disks.

This is because games are often loaded in stages as you play through them. In order to store all the data in such a way that the game can access it quickly, it is more often than not arranged in a different way on the disk, the loader program being contained in the boot-sector of the disk which is run on start-up.

There is nothing wrong with your disks but you cannot run them without rebooting your machine first, with the disk in the drive. It is a good idea to turn your Amiga off and then back on again between games anyway, to protect against the spread of viruses.

MORE ABOUT SAMPLE LIST

Your explanation of *OctaMED's* SLIST option has solved a problem that I've been trying to come to grips with for some time. However, in order to show the new list of sample disks when I load the program, I have to go into the FILE section and click on the 'S' directory followed by MED_paths. The program then asks if I want to replace the existing sample list, to which I press 'R' (for Replace). Is this really necessary?
Mike Hemming, Studley, Warwickshire

Yes, I must admit that the explanation of the SLIST option wasn't very satisfactory was it? After an exhaustive two minutes of research, I can now give you the complete picture.

For those readers who may not be familiar with the feature, the SLIST can be used to store a complete list of any instruments that you have available on additional disks or in various directories. These instruments can then be loaded by simply clicking on their name in the available lists.

Adding a list of instruments consists of three stages:

1. Read the instrument directory. To do this click the FILES button in the main options palette and the file requester screen will appear. From here, select the disk and directory containing the instruments that you want to add to the FLIST. When the instrument names appear, click the SLIST button in the main options palette.

2. Add the instruments to the SLIST. In the SLIST window, simply click the ADD button (below the word DIR). The instrument directory should appear in white writing at the right of the SLIST screen.

3. Save the new SLIST. Now this is the stage that has been causing problems. The SLIST can be saved in two different places: the S directory of your *OctaMED* disk, or the current directory. The current directory is whatever directory appears when you click the FILES button, and if you've just loaded some instruments, it will be the instrument disk. The safest thing is to use the S directory option, so insert your *OctaMED* disk and click S (underneath the words SAVE LIST). A file called MED_paths has now been saved in the S directory of your *OctaMED* boot disk (or hard drive if you're using one).

When *OctaMED* loads, it will automatically look for and read the MED_paths files from the boot directory. If it can't find the file there, it will search the S directory. This creates the problem that the old path list will still be read instead of the new one that you've just created. To solve this problem, all you need to do is go into the *OctaMED* directory and delete the unneeded path list.

If you're using the CU coverdisk, you can do this by loading it until the Workbench screen appears, then double click on the CU36 icon, scroll the window up and double click the system icon. Finally, double click the CLI icon and type

DELETE CU36.MED_paths <return>

CHANGING MIDI SETTINGS

I went to transmit the MIDI setup information (such as pan settings) on the very first audible note of a song or sooner, yet that requires three lines of information. Is there a way that the information can be transmitted (perhaps using silent or 'dummy' notes) before a song starts playing? At the moment I simply transmit three very short notes for every MIDI instrument/channel before the song starts. This means that every song is introduced by three very loud and disruptive blasts of sound.
David Bell, Sydney, Australia

Yes, there is a way that you can do this, and it takes advantage of one of *OctaMED's* more useful features which applies equally to both MIDI or samples. If you play a note, then send further commands before that note has finished playing and, the program will interpret those commands as it encounters them.

The easiest way to use this to your advantage, is to transmit a note using the required instrument, but with a volume of zero, you can then use subsequent lines for sending commands. For example:

C-3 10C00 – Plays note C, instrument 1 with a volume of 0 (C00).

--- 00E7F – Sets the stereo pan completely to the right.

--- 00000 – Does nothing!

C-3 10000 – Plays note C, instrument 1 at its default volume.

You can also use this to move the stereo location of an instrument while it is playing! For instance:

C-3 10000 – Plays note C, instrument 1, default stereo location.

--- 00E7F – Note C is still playing, but has been moved to the right.

--- 00E3F – Note C is still playing, but has been moved to the centre.

--- 00E00 – Note C is still playing, but has been moved to the left.

C-3 10000 – Plays note C, instrument 1, stereo location to the left.

I'M COMING HOME

Mat will return next month from his jaunt across the Atlantic. So, keep those letters flooding in ready for his return. Hopefully, there should be one or two that are beyond even his ken; it will probably be the only thing to wipe that 'I've been to the States and had a fabulous time' look off his face.

The address is: Mat Broomfield, Q&A, CU Amiga, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

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OCTAMED PRO

As part of a new initiative to give you, the reader, more influence over what goes into the magazine, Simon Adamson is this month's guest reader reviewer. He asks: Is the hype surrounding *OctaMed Pro* justified?

IS IT A SPREADSHEET?

Let's get one thing straight before we start. I don't regard myself as a musician. I'm not the type who took piano lessons as a kid, and I can't play God Save the Queen on a dozen different instruments if I could, I'd probably run a mile from something like *OctaMED*, which at first sight looks more like a spreadsheet than a music program. Coming from a background of programming various utilities, this didn't bother me. In fact, it made a lot more sense to me than the professional sequencers I'd used!

Anyway, for those who didn't pick it up when Version 3 was given away free on the July issue of CU Amiga, *OctaMED Pro* is an update of *MED*, which itself stems from the *Soundtracker* family. The main difference with *OctaMED* is that it can play eight channels of samples simultaneously. This is quite a feat, as the Amiga only has four sound channels. The price you pay is a drop in sound quality, but more on that later.

IN THE MIX

Since version 1, *OctaMED* has combined sampling and sequencing in one program. The advantage of this is that you can grab and edit new sounds while you're in the middle of writing a tune. With previous versions of the program, you could mix samples together, boost or filter the treble, add echoes and reverse the sounds. Now you've got control over the degree of treble boost and filter, finer definition of echoes, and you can even edit samples free-hand by drawing a new waveform in the sample window.

If you want a more conventional display you can click on the stave gadget, this shows selected tracks as music notation. Although it doesn't show things like effects commands, it does allow you to enter sheet music by picking up notes from the palette at the bottom of the screen and putting them onto the stave.

GET THE BALANCE RIGHT

You can use *OctaMED* in four, five, six, seven or eight channel mode. The standard four channel mode gives you plenty of control over the tempo of your track, the relative volumes of each sample, and it also offers the best sound quality. Unfortunately, there's a heavy price to pay for using extra tracks. First, all the samples are converted from 8-bit to 4-bit. Now the playback volume of each sample is set to maximum and can't be altered from within the song. This makes it very difficult to get the levels right. Finally, the tempo control is reduced to what is in effect a fast/slow control. This doesn't matter so much for synth type instrumental tracks, but it makes sequencing drum loops rather tricky. It would be impossible, but for the new 'tune' function. This lets you fine tune the playback rate of any sample, pulling loops into time and tuning instrument samples.

The main problem with using eight channels is the drastic loss of sound quality. It's most noticeable in sounds with a lot of treble, such as cymbals and drums, which are reduced to coarse, grainy shadows of their former selves. You can get a bit of treble response back with the HQ (high quality) gadget, available on Amigas with a 68020 or higher processor, but it's still nowhere near as clear as in four channel mode. It's a shame really, because it rules out any possibility of using it for professional music production.

To be fair, the sound degradation isn't that obvious if you use the right sounds. Sampled synth sounds and synthetic drums don't lose much and you can include all those little rhythms, sub-melodies and background effects that just weren't possible with four channels.

If you've got a MIDI keyboard or drum machine, you can sequence them alongside your samples. Each block can be extended to 16 tracks, all of which can be used for recording and playing MIDI sounds. For me, it's the MIDI support that puts it head and shoulders above the other trackers. It is possible to record live from your MIDI instrument, but the fairly low resolution and slow reaction time from the computer means that it's best used as a step-time editor for anything other than very simple parts.

OctaMED Pro is a pretty tasty program, even if you never use the eight channel sample mode. I'd recommend it to anyone who uses a tracker and wants a bit more power, as well as beginners who want to have a go at making their own music.

SO YOU THINK YOU CAN WRITE?

Now that you've read the second in this series of regular Reader Reviews we're sure you think that you can do better.

If you've ever disagreed with one of our reviews or bought a product we've never mentioned, then here's your chance to tell everyone about it. And the best part about it all is that we pay you for enlightening us. Each review we print earns the writer £50.

OCTAMED PRO ...at a glance

- 8 channel sample sequencer
- 16 tracks of MIDI data
- 4 channel mode
- Integrated sample editor
- Low sound quality with 8 channels
- High quality option for Accelerated Amigas

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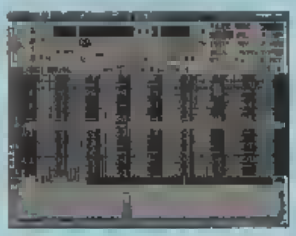
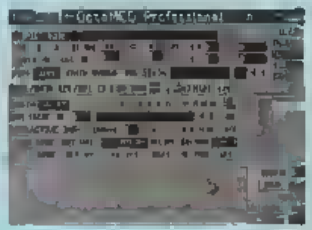
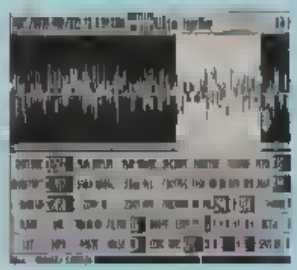


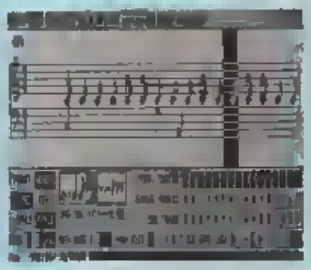
OctaMED is one of the few programs that lets you use up to eight samples simultaneously. There is a price to pay however, and sound quality is lowered.



Combining MIDI music with your samples is simple, and you've got up to 16 tracks to play with!



The sampler lets you grab new sounds at any time, and the updated editing features give you even more control over the effects.



Input sheet music with the notation editor.

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BACKCHAT

Reading writes and writing wrongs, the letters pages are your forum for voicing opinions on the Amiga world. This month's pickings from the postbag have been selected by Steve Prizeman.

TAX DISKS?

I am writing in response to the letter from Carmen Brulez in the November issue of CU Amiga. At the end of this you asked us your loyal readers, for our views concerning a possible tax on blank disks

I personally believe that such a tax is a bad idea and certainly wouldn't stop the pirates from copying games at all. Rather than spend £35 or so on a full (original) commercial product they would still buy blank disks (even if they cost a little bit more after taxation) and copy stuff regardless, because it is much cheaper. And once again the pirates selfish greed ensures that everybody else suffers

What about all those honest users who regularly buy blank disks because they genuinely need them for purposes other than copying software? I am talking about such people as the graphic artist, music maker and avid public domain (PD) swapper. And am I the only wordprocessor user who owns several disks full of files AND backs them up as well? I think not! So you see, it is people like us who, because we use numerous blank disks, will lose out with such a tax.

On a wider scale, PD companies, most 16-bit magazines, and even commercial software houses themselves regularly need to purchase blank disks (albeit in bulk). How will they all cope with such a tax? Will this mean that prices may have to be raised yet again as compensation so that these companies stay in profit? I could see it being done

I would like to hear what views the magazines, software developers, and even the pirates have on this subject, which is likely to take up much of the letters pages in future issues of CU Amiga

Stuart N. Hardy, Sheffield.

With regard to your last point, Stuart, I think you may well be right: software piracy is a subject mentioned in many of the letters to Backchat. On the subject of pirates, I think I can see the Jolly Roger coming into view this very moment...

CRACKED

The great piracy debate rages on and I feel like I need to stick my oar in, as it were. In my area (up north), piracy is alive and well, but not for long, I think

We know various 'crackers', as we call them, but they don't supply us in the main. We get most of our games from software shops. I know several people who work in chain stores and copy hundreds of games after hours, crack them, and then distribute them freely. When I say we, I mean probably around 40. We keep these games amongst ourselves and if any outsiders who are well known to us pop up we sell them games. Last week, for example, I sold *Penza Kick Boxing* (very old) for no less than £7.

However, piracy will soon be dead. The thrill has gone now it's too easy to break the so-called law. So now we buy games. We have the joy of looking at huge colourful boxes and instructions, yes instructions – a pirate's nightmare. No instructions, no games in many cases. I have begun to sell off my disks cheaply to youngsters as I have too many to keep tidy. You may be wondering how long I've had my Amiga to get so many disks. The answer is not long. I started collecting, copying, selling, etc. long before I obtained an Amiga and found it profitable

Andy Onymus'.

Will these people never get the point? Piracy is illegal. I'm not going to go through all the old arguments about the rights and wrongs of it, I'm sure that you've heard them all before.

The point about instructions is well taken, but the various prayer wheels, trivial pursuit sessions, and Masonic handshakes required to get many games started are clearly still being over-ridden by crackers. For games with a complex set of controls (strategy games and flight sims, for example) it would be naive to suppose reams of photocopies aren't produced as well.

SAD EDITOR FAILS TO BRIBE READERS

I am writing in response to Dan Slingsby's Editorial in the October issue of CU Amiga. I believe that it is imperative that the publisher gives Dan a raise based on all the hard work he has done for the magazine.

But, if that is not enough of a reason, please do it so that I may receive a crate of Budweiser (I don't mind American or the 'real' stuff) that Dan promised. This is extremely important as it will help maintain the yin/yang balance in my life (i.e. at the moment I have spent too long sober and need balancing out). Plus, if I get the drink he won't and will therefore be able to work soberly for that much longer. (P.S. I am well over the age of 18.)

S. Mahon, Cardiff.

For those of you a little puzzled by this letter, cast your minds back to October 1992. In that issue Dan wrote, in his Editorial, a request to all our readers to write in to the publisher to tell him how great Dan is and how much he deserves a pay rise. He even offered a crate of Budweiser to the best letter.

Well, it's now three months later and this is the only letter that we have received. Out of over 100,00 readers only one could be bothered to write in! And that's with the incentive of a crate of Bud, as well. What does this show about Dan? Perhaps he's just such a poor Editor and sad man that no one cares about him. Perhaps no one reads the Editorials. Or perhaps everyone thinks Bud is a lousy beer.

We've tried to convince Dan that it is one of the latter explanations, and so far he's gone for it. But, having worked side by side with him for some time now, I'm inclined to go for the sad option...[*and I let them write this drivel – Ed.*]

MAJOR MISTAKES

I was impressed by the new A1200, which I read about recently. It certainly seems to be a superb machine but I can see Commodore being turned (once again) into the villain of the piece

Its marketing strategy hasn't been brilliant, it must be said. The A500+ was plagued with incompatibility problems, was hurriedly phased out (almost overnight) by the A600, and then, out of the blue, this machine's price was slashed by £100. Now, to top it all, the A1200 arrives! If it lives up to its growing reputation as a mega-machine, and if the price is really going to be only £399, I can see this putting the A600 under threat.

Just what must the up-and-coming computer enthusiast do? There are so many machines that they'll have a difficult job knowing which one to choose! Even the existing micro-users are unlikely to trust Commodore any more because, judging by its latest policies, it'll only be a matter of time before yet another, improved, machine is launched. I'm all for progress if it is for the better but releasing new machines so regularly is surely a bad idea. I just cannot see the point of promoting the A600 Christmas bundles with one breath and then introducing the new A1200 with the next. Commodore isn't living in fear of the latest Atari machine, the Falcon, is it?

S. Hardy, S. Yorks.

As you'll have seen by now, Stuart, the A1200 was profiled in our December issue. At the time of writing the extent to which existing software will be compatible with Commodore's new baby remains unclear.

Commodore estimates that around 60% of existing software will run on the A1200 and A4000 (although not necessarily the same 60%). To be (slightly) more specific, around 35% of current software is expected to run straight-off on the new machines, with a further 25% running once the cache memory is disabled. Professional and applications

software should prove more compatible than games; recent titles will probably be okay, on the whole, whereas older ones are considered somewhat of a lottery. Commodore has made it clear, however, that it regards the onus for establishing software compatibility as lying principally with the software houses.

Commodore shouldn't be criticised for updating their machines – after all, the adage 'To stand still is to move backwards' is particularly true when applied to computing. I agree, however, that the rapidity of new releases and their apparently arbitrary pricing can only cause consternation amongst many Amiga users, especially the new ones. Add software incompatibility to this and you're just left with a mess. Some people are getting angry...

CUSTOMERS RIGHTS?

As the saying goes, 'The customer is always right'. Well I wish Commodore would sit up and listen.

I have owned an Amiga 500 for about five years now and have been very happy with it, but I am now looking to upgrade to a newer model. The question I need answering is which model?

The Amiga 500 has been the base model for a few years and Commodore has supported it well and will probably do so for a while yet, but over the last couple of years there have been the A500+, the A600, and also (trying not to forget it) the CDTV. Many people rushed out to buy these machines, but what about the people who bought an A500+ only to find the A600 series not far behind. I bet they didn't think it was funny after wasting FOUR HUNDRED POUNDS on a line which was soon to be discontinued. Similarly, with the A600 a lot of people spent £400 only to find that the price was to be cut by £100 shortly after.

Maybe you think that I am being herd on Commodore, but I am not the only one who believes that we are being ripped off. I have lost my faith in Commodore: how do I know that if I buy a CDTV there won't be a new one around the corner – which is what a lot of rumours are suggesting. So does this mean that the old CDTV will become discontinued (another waste of money!)? When the A4000 came out, with its 256,000 colours on screen I knew that there would be another computer not far behind it – yes, I am talking about the A1200. I am quite sure that this computer will eventually take over from the A600, I mean who wants a computer with, say, 32 colours on screen when you could have 256,000 – which, in turn, is what software developers have been asking for. So a lot of developers will start producing software on the A1200 instead of the A600 because of its better capabilities. I know that the A1200 will sell because our local Dixons has already sold out. I am tempted to buy an A1200, but I am worried that Commodore will then release a better computer not long after. I know that it is impossible to always own the best as new technology becomes available every day. Firms have to take notice of what their competitors are doing, so they don't get left behind in the race to reach the top, but Commodore is going too far by releasing computer after computer.

It's time that Commodore listened to its customers, as we are the ones keeping it in business, and treated us with the respect we deserve by not ripping us off. Commodore needs to restore our faith by releasing a computer and sticking by it for a while like it did with the A500. Maybe then, and only then, will we trust Commodore and support it.

Garry Abel, Humberston, South Humbersida.

SOME MISTAKE?

In November's issue of CU Amiga you said that the Commodore A1200 did not exist. So why are Dixons selling it?

If I am the first to spot it is there a prize on offer?

Mr. P. Lisese, North Vielsey, Lincs.

To answer the second question first – no. And, as for the first question/statement, if you had read your issue correctly Mr. Liesse you would have seen a news item on page 10 stating that the A1200 was due for release shortly.

MARKET PLACE HERO

My opinion on the debate on the future of the Amiga is that it will remain Europe's largest home-use computer for a long while yet. There are just so many good games for it, and much more to come for anyone to kiss it goodbye. If you want a console it would be a real shame to trade your Amiga for it. I've got a Megadrive and a Famicon but will always keep my Amiga to play *Populous 2* and *Grand Prix*.

The important thing for any computer to do is find its niche in the market. The Spectrum is still selling and being used as it's a great machine – I regret giving mine away. It has found its place in the market, as has the Atari ST with its serious/enthusiast user-base. The Amiga is in a pigeon hole that is well stocked with consoles, against which it competes very well. The only computer that surpasses the Amiga is a high-end PC costing a lot more. PCs

CONSPIRACY THEORY NUMBER 297B

'No longer can my anger be withheld. Too long have critically over-generous games mags ignored the practice of games being deliberately engineered to have a pre-set life span. I am not talking about difficulty and number of levels, or skill settings, although these factors are often made redundant by programming cons and cop-outs. Let me elucidate.

In times gone by I have witnessed letters in games mags decrying the lack of saveable high score tables and, therefore, the lack of incentive for continued and worthwhile play. However, today the whole affair has been swept under the rug by mags ignoring the issue and games developers underhandedly undermining the whole concept of playing for scores.

'How?' you may ask. Simple. Most releases nowadays do not even have a score table, thereby dismissing at a stroke the whole issue and showing contempt for 'punters' who in the past have asked, very nicely, for saveable scores, and who have repeatedly been ignored.

The lack of score tables is just a part of a larger conspiracy to rob games players of long term satisfaction: other tactics are not enabling games to loop around when finished, making high score play pointless, not having enough digits in the score area (sometimes even resetting score during play due to lack of said digits), creating score tables that are almost unreachable, giving the player little opportunity to view the score table by making it appear for only seconds or hiding it behind 10 minutes of credits, and also not displaying the top score on screen whilst the game is in progress.

A game needs all these features to truly be a worthwhile purchase. In fact, Japanese console games usually have all these features, but, of course, no saveable scores. Megadrive games in particular suffer from being too easy and lacking in the continual play stakes, a problem that could be cured by simple battery back-ups to store positions and scores. This will never happen because developers do not want people getting long product satisfaction and perhaps not buying as many expensive games.

I would love to purchase a console or handheld, but I never will while the above situation remains. Okay, this may not concern many hoodwinked punters, but many wiser people share my view. It is 1993, and still cannot play decent games how they should be played – for scores. I cannot even use a £60 Datel replay cartridge to freeze games and save scores that way, because developers program in routines stopping cartridge use. Now seeing that this cart will only copy single file games, and considering all commercial software is multiload, and considering that the cart's disk monitor can break in and change credits, sprites, etc, but cannot locate deliberately hidden score tables, it's patently obvious the programmers do not want people playing for and saving scores. I mean, why hide only the score table? Some games even have an on-screen score counter which is of no use at all to the poor misled punter because the very second the final life is lost the score vanishes, never to be seen again. As no score table or even a high score bar exists the player cannot even write down the score as he has no way of knowing what his score was. This phenomenon is too common to be an honest programming mistake. Finally, what about games that allow player positions to be saved, but not scores. Why not? Even saving scores to a blank disk (no virus problems) is virtually unheard of.

I find this an appalling situation in an industry that gets away with customer contempt like no other. Would Ford sell cars with no accelerator to stop drivers reaching high speeds?

My reason for writing is to put across this plea. The points I raise would be relatively simple for programmers to implement whilst developing their games, as they make sure it cannot be done by people like me once a game is finished and on the shelves. If this plea falls on deaf ears, then programmers hear this: 'Bog off and don't expect me or others to fund your unrealistic and closeted industry any more.

One last comment. I would pay up to £40 for an Amiga version of *Parasol Stars* containing all the features I mentioned, as I would then get value for money, unlike the version currently available. To all concerned, please take note when childishly complaining about piracy, etc, price is not always to blame.

Mr M.A. Andrews, Manchester.

This is a real letter. Incredible, isn't it?! Surely the point about playing a game is that you play it for the challenge. Saving a high score is secondary to this. Mr Andrews must be very sad indeed if he craves attention so badly he needs to see his name up in lights on a high score table. As for the comment about Ford and accelerators, you're missing the point there too. The absence of a high score table does not stop you achieving one nor getting further in the game than ever before. What a maroon!

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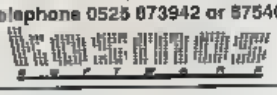

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don't have clever graphics or sound chips but rely on the fast processor clock speed to do these fancy functions without slowing down

CDTV is an expensive failure, while CD storage is exciting Commodore (if it is to survive) would need to develop a PC (bearing the Amiga name) with Amiga custom hardware and graphics/sound chips and a combination of floppy, hard and CD storage It's up to Commodore (and Atari) to produce the next big home computer, or they will lose out to the consoles

The only other possible future for the Amiga is with the programmers of games that are more than just platforms and shoot 'em ups – leave those to the consoles and bring us more of Microprose, EA and Bullfrog
Lawrence Sinderson, Croxford, Kent.

DOWN UNDER

I own an Amiga 500+ and I think it's a great all round machine, but I've got to admit it doesn't come close to a 486 S-VGA PC (which is flicker free I hasten to add)

The Amiga's sound is great and rivals even the best souped-up 486 with a sound card but that's where it ends. The Amiga's 32/64 on-screen colours do seem rubbish compared to the whopping 256 of the PC. So what if we have HAM – I've never seen a commercial game taking advantage of it, have you?

Now lets take a look at the Amiga's CPU, the 68000 running at 7.14 MHz – wow! Compare this to a 486 racing along at anything from about 33 MHz to 50 MHz which makes the 68000 look like a Lada with its brakes on, even the Amiga 3000 seems a bit slow

Commodore had better get its act together and quick Hey Commodore, why don't you get your backside off the chair listen to the consumer for once, and do something about our dying machine? It seems that the Amiga is about to become obsolete and is three quarters of the way to Silicon Heaven The Amiga could easily make it to the top once again but it's going to be hard work for Commodore and I wouldn't like to be in their shoes if the PC makes it to the finishing line first
James Wilson, Adelaide, Australia

I think obituaries for the Amiga are far too premature, James – 'Rumours of its death have been greatly exaggerated' (to paraphrase Mark Twain). Bear in mind a warning Lawrence Sinderson (see above) added to the end of his letter:

Don't let people tell you the Amiga is dead – ever heard of self-fulfilling prophecies? These people come from America where the Amiga is an uncommon machine losing out to PCs and Apple Macs.

Evidently they can be found in Australia as well. Not everyone is impressed by PCs, however...

GREEN WITH ENVY

The main reason I am writing is the increasing number of letters you are receiving about the so-called PC threat I have three friends who own Amigas two with 386s and one with a 486 All of us consider games to be our main use of our computers.

I invited the guys with IBMs over to my house and showed them the following games: *Monkey 2*, *Project X*, *Lotus 1* and *2*, the demo of *Zool*, a few top demos and another bunch of cool games Two hours of constant playing later and already their faces were green with envy They couldn't believe that *Monkey 2* was running in just 32 colours Needless to say *Lotus 2* and *Project X* left them speechless, and almost at the point of passing out They felt like they just poured £2,000 down the toilet!

To come to my point. The day that you can obtain software of this calibre on a cheap PC (i.e. around £800) will be the day I throw away my Amiga and buy a PC NOT! By that time we would probably be playing with the latest Amiga 10000 with 200 Mb disks, plus CD-ROM, plus 64 bit ultra true colour and resolutions too high for the eye etc etc
Jack Sukker, Ammen, Jorden.

SAD AD

I have just seen the new advert that Commodore are running as part of the Christmas campaign. What a dis appointment!!

The guy in the advert makes Amiga-users look like a bunch of boring dorks (check out his joystick technique).I hate to say it, but the Nintendo and Sega adverts are much more interesting and eye-catching

All I can say is at least Atari haven't produced a better advert. We want an advert worthy of the Amiga
Kirsten Gillespie, Glasgow

Personally, I don't think that it's too bad. It's hard to convey all the elements that an Amiga is capable of handling.

BEAT THAT

I am a fan of Gamesmaster on Channel 4 I was wondering whether there are any plans for a computer game based on the TV series. Players could take the part of Dominik Diamond as he presents the show It could be an adventure game where Dominik has to get from one end of the show to another without making a mistake He would have to face loads of kids and beat them all up and stop all those game journos from spouting a load of rubbish!
D. Diamond, London.

What a joker.

CREDIT WHERE IT'S DUE

After reading the November edition of your (excellent) magazine, and the write-up on the CDTV demo collection, I thought I'd get in touch with Almathera.

I phoned on a Monday afternoon, about three o'clock, to see if the price of £19.95 included postage and packing. Not only did it, but they took my name and address and promised to send me the above-mentioned disk and the Free Fish PD disk as well. Amazingly, Almathera wanted no monies, but instead asked me to send a cheque when I received the goods Even more astounding was the arrival of the disks the very next day

I would like to thank Almathera not only for its super-quick service, but also for the trust it puts in its customers.

P.S. The disks are excellent as well.
Mr A. M. Miller, Matlock, Derbyshire.

CREDIT DUE, TWO

I would just like to tell readers what a great service 17-Bit Software give. I send my orders on Monday and receive my disks on Wednesday. With my orders I usually send some questions, every single one of which gets answered. Also, on its catalogue disks, unlike many other PD libraries who shall remain nameless, it says whether or not the disk is worth buying (unlike the 'nameless ones' who recommend every disk in their libraries just so you'll buy them) Long live 17 Bit!
Stuart Sadler, Heworth, Yorkshire.

Here at CU we occasionally receive complaints about firms which give poor service, so it's great to hear of companies going out of their way to help customers. It's equally pleasing to know those customers are prepared to take the trouble to thank people who do a good job for them. A little effort, a little gratitude – see, the world's a better place already!

INSENSIBLE SOCCER

Firstly, congratulations on what I consider to be a superior magazine. I have been buying CU Amiga for nearly two years, and am pleased to say that the changes you have made to it have thus far been for the better Well done – you can count on my support in the future.

Now to my reason for writing. I recently purchased *Sensible Soccer*, and must say it is a superb game which I really do enjoy playing. What I would like to know, however, is why can't beat every single team except one? The team to which I refer is England. Now, as far as I can see, all other teams appear to be judged about right, i.e. when I play Malta or another nation not renowned for football I win comfortably. Likewise when I play Germany I rarely win. This is understandable since Germany are, to all intents and purposes, world champions.

If the performances of teams were based on recent events and games, then surely England would not be that good as they have been far from successful lately. Were England made one of the toughest teams purposely, or is it just me? I am willing to accept the latter as I am not that good at the game, but it does seem strange that *Sensible* seems to be a trifle biased. I would be interested to hear any comments you have on the subject.
Michael J. Pope, Newport, Gwent.

Sick as a parrot to hear any suggestion of improper intervention from the touchline, I spoke to Renegade, the publishers of *Sensible Soccer*. They explained that although England is one of the toughest teams in *Sensible* there are others with potentially equal ability. Your strategy and positioning of star players are major factors in determining success or failure. The Renegade team, footy fans themselves, point out that soccer has more to do with emotion than solid analysis – it's a funny old game, and there are no absolutes when trying to predict results.

If you have any views concerning the Amiga which you would like to share with CU and its readers write to

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CLUB CALL

Lending a helping hand to Amiga users everywhere, CU is happy to support established computer clubs using our favourite family of machines. If your club wants to spread the word about its activities and get some free publicity in the process, drop us a line.

AMIGA C CLUB
TULEVAGEN 22, 181 41 LIDINGO, SWEDEN.

With almost 200 members worldwide, this well-established Swedish club is one that C programmers cannot afford to miss. As its name suggests, the club's principal aim is to help Amiga users with the 'C' programming language, although the 37 countries in which it has registered members practically form an A to Z – from Argentina and Australia to Uruguay and the USA (including, of course, the UK).

Collecting information for the Amiga C Encyclopedia (which is being improved constantly), the Amiga C Club (ACC) ensures that its registered members are informed of the updates, and can obtain the latest version for just the cost of disks, postage, and packing. Encyclopedia V3.0 has recently been completed, and is aimed specifically at C programmers who want to write programs compatible with Dos 1.2 and 1.3. This is handy for C programmers because although most parts of the C Encyclopedia are available in shareware libraries around the world, some important chapters are only available to the club's registered members – information on BOBS, copper lists, graphical tricks, and some 3D routines, for example. The members are also the only people permitted to use parts of the associated manuals in their own programs and articles.

A generous range of benefits may be obtained by registered members, including:

- Two disks, containing the first parts of the encyclopedia, forwarded by first class air mail.
- Updates are made available – the new Dos 2.xx part will soon be on offer.
- Free access to ACC's own bulletin board, dedicated to C programmers. Running on an A2000 with a SupraFax 14.400 bps V32bis, it should provide connections of the highest reliability.
- Pictures may be digitised, whether in colour, or grey scales, using a special colour scanner which reproduces pictures with professional quality.
- Sound effects may also be sampled (in both mono and stereo), which, combined with the information provided by the club, allow the simple addition of sound and graphics to programs.

ACC also helps its members by giving advice, answering questions, correcting programs, designing layouts, and more (as long as it's to do with C on the Amiga). Anders Bjorn, who founded the club three years ago, and still runs it, has six years experience of programming on the Amiga and is the author of several PD games and utilities. Although, as you would expect, ACC charges a membership fee, it is a once and for life payment, rather than an annually renewable sum. Write to Anders at the above address (remembering to include an international reply coupon if writing from outside Sweden) for further details about the club and becoming a member.

AMIGA NETWORK INTERNATIONAL
434 DENBY DALE ROAD EAST, WAKEFIELD, WEST YORKSHIRE WF4 3AE.

With an impressive membership of approximately 200 worldwide, this club of established Amiga users includes professional coders within its ranks. On the serious side of Amiga applications, raytracing is the Network's main interest, whilst the more fun pursuit is role playing games. If you want to find out more about this capable club, contact Philip Turnbull at the address above.

AMIGA VIDEO PRODUCERS GROUP
8 ROCHFORD CLOSE, GRANGE PARK, SWINDON, WILTSHIRE SN5 6AB.

A brief update: the AVPG has launched a disk based magazine, to appear five times a year. February, April, June, October, and December are the months when it will be released.

BATTY'S PD CLUB
7 DENMARK ROAD, NORTHAMPTON NN1 3QR. TELEPHONE: 0604 22456.

Offering excellent bargains for PD enthusiasts is this young club, formed in Spring last year. Surprised by the high prices charged by some other PD clubs, husband and wife team Ian and Lynn Battison established their own to provide an affordable service to Amiga users, and now have between 70 and 80 members nationwide.

Charging members only 49p per PD disk (35p per blank disk), for orders collected from the club's address, a set charge of 50p for postage and packing is added to mail order purchases – and it stays at 50p regardless of the number of disks you buy! Non members may purchase disks at 79p each (+p&p), but since lifetime membership costs just £3.99, joining is clearly the cheaper option for regular buyers of PD.

Once a member has purchased more than 50 disks, the cost of PD purchases will be reduced to 45p per disk. Batty's also tests its disks for compatibility on the 500, 500+, 600, and 1200, so you needn't remain in the dark about whether or not PD you buy will work on your machine – just check when ordering. Batty's also sells the 'Assassins' games compilations to members at £15.99, and non members at £21.99.

If you want to expand your PD collection, contact Ian or Lynn.

BEAT ARTISTS
60 HNIGHTON CHURCH ROAD, LEICESTER LE2 3JH.

A new disk mag to hit your Amigas. Beat Artists deserves to attract readers in numbers matching the effort put into it. Over 300 man hours of work were devoted to cramming the disk to its full capacity!

Whilst Beat Artists may not bring anything revolutionary to the disk mag genre, when it does it does well, and with a certain style (they've even gone to the trouble of designing an animated pointer – very nifty). The usual fare is served in the form of reviews (games, an animation, a utility and a piece of music) and hints and tips (only four). Readers' letters and advertisements are planned for inclusion in future issues, although that obviously depends upon the response it gets. More interesting are articles reviewing a couple of classic games: *Elite* by Firebird, and Microprose's *Formula One Grand Prix*. There is also a short piece comparing and contrasting the percentage marks awarded to games by C and its rival Amiga magazines.

More than this, however, Beat Artists includes four programs providing, between them, both usefulness and entertainment. Not one, but two games are featured. *Jumper* by J. Rose is quite a playable *Frogger* clone – as I sent my Kermit lookalike to play on the motorway I was transported to the dim and distant past when I played the original on the C64. *Cracker* is a code-breaking game by Gary Mayhew. It is effectively an Amiga version of the Mastermind board game. In which the player has to deduce the arrangement of four coloured markers within a set number of attempts. It's as exciting as it sounds, and is pleasant enough if you like that sort of thing.

An atmospheric tune, composed on *OctaMED V3.00*, with vaguely Je t'aime style breathy effects, forms the musical content and is certainly worth listening to. On the practical side of things, Virus Checker V6.05 by John Veldhuis is included on the disks – a program which can deal with a prodigious number of coded nasties.

There is even a jokes page, but although the sampled laughter chuckled away while it loaded, couldn't get the screen to scroll so that I could actually read the jokes. Maybe that was just me, but I'm not so sure.

Beat Artists, in short, is a well presented disk mag which has made a creditable debut and is worth checking out. I'm not sure how competitive the £2.50 cover price is, but I wouldn't begrudge it to them; you can judge for yourself. Contact the editor, Martin Kloos, at the above address if you're interested.

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GIBRALTAR AMIGA USERS CLUB

CLUB SECRETARY, PAUL JENNINGS, 7 LIME TREE LODGE, MONTAOU GARDENS, GIBRALTAR.

Established over two years ago by several Amiga users dissatisfied with the lack of after sales support for their favourite machine (is that a uniquely Gibraltarian problem, I wonder . ?), this club has developed a useful range of services for its members. Evolving from monthly meetings at which Amiga news and know-how was exchanged the club now provides a PD library of more than 650 disks, a collection of Amiga related books and videos, hardware (such as a sound sampler) which may be borrowed monthly newsletters magazine disks tutorials on AmigaDos, AMOS, etc special offers on Amiga accessories, and help with, for example, Amiga repairs.

The Gibraltar Amiga Users Club continues to hold monthly meetings at the John Mackintosh Hall, which feature talks, games competitions, and software demonstrations. The public are welcome to attend these meetings and details of them may be obtained from the club's chairman.

One major event is held on a yearly basis by the club – the Annual Gibraltar Amiga Exhibition, a three-day show teeming with exhibits relating to the Amiga, with contributions being made by both hard and software companies around the globe. It is, in fact, the only Amiga exhibition in the south of Spain. The event also includes two games competitions and an art and animation competition. The next show will not take place for at least five months, but certainly sounds worth writing for if you're a local Amiga fan.

The club is able to cater for Spanish-speaking Amiga users as well as English-speaking ones. Annual membership costs £9 for adults and £6 for students, although there is no charge for people living outside Gibraltar who wish to contact the club to buy or exchange PD software or establish contacts with Amiga-using pen-friends.

HEREFORD AMIGA GROUP

ALMA COTTAGE, ALLENSMORE, HEREFORD HR2 9AT.

For those of you still trying to get in touch with this club, featured in the October edition of CU, please note the corrected postcode above – and don't jump to conclusions. It wasn't our fault. It was wrong the first time! Now from the Hereford Amiga Group (HAG) is its booklet, 'Cheaters Guide to Amiga Games', which features more than 320 cheats for many popular games. It is available to you unsporting win at all-costs types (whilst stocks last) for £3.50 exclusively from the HAG, although the club is seeking other outlets.

INDEPENDENT COMMODORE PRODUCTS USERS GROUP

P.O. BOX 1309, LONDON, N2 2UT. TELEPHONE: DAY 346 0050.

In existence for 14 years, the ICPUG is a well-established organisation whose most visible presence is its well-produced newsletter. With almost 100 pages per issue, the bimonthly magazines provide information on the C64 and PCs as well as the Amiga. Features on CDTV and heartending articles such as 'The Day my Hard Disk Crashed', extensive coverage of programming and applications, reviews of hard and software, news, and readers' letters are all included.

Though not a club in the way that most groups featured on these pages are, many of ICPUG's widespread members have formed local clubs which meet and discuss their computers in the usual fashion. An extensive PD library is available to members, numbering 1,100 disks for the Amiga alone.

A special end of year subscription offer may still be snapped-up if you're quick: the September/October issue (containing the articles mentioned above) and the November/December edition are available for £7. A full year's membership (including subscription to the newsletter), to begin in 1993, will cost £21 for UK residents, £25 for those of you elsewhere in Europe, and £35 for anyone outside Europe. All enquiries regarding membership of ICPUG should be directed to the Membership Secretary, Jack Cohen, at the above address.

MEGAMIGAMANIACS

P.O. BOX 3721A, CHEMPET 7442, CAPE TOWN, REPUBLIC OF SOUTH AFRICA.

With a membership about 30 strong, this South African club deals with a wide variety of subjects interesting to the Amiga buff: from DTP to Assembler programming (Devpack and MasterSeka). Informal discussions and demo competitions are held regularly, and a monthly disk magazine is distributed to the members.

Access to Themegribbers' digitisers and laser printers can be arranged at the group's Cape Town club house, for only a nominal fee. PD disks (Fred Fish) are also available. The knowledgeable members include several who have designed and built their own hard drive interfaces and memory expension boards!

New members, from anywhere in the world, are welcome. No membership fee is required: only the cost of receiving the disk mag. For further details contact the club president, Nick Oliver.

NUMERO UNO

DILLON EYRE, 21 BURSTALL HILL, BRIDLINGTON, NORTH HUMBERSIDE YO16 6NP.

Covering all parts of Great Britain, this is a small group which issues a bi-monthly newsletter to members (the membership fee is £3.50 per annum). It is currently establishing a PD service for members which will cost £1 a time (to cover copying, postage, and packing expenses) as well as the provision of a disk by the member. 'We are not interested in making money, just having fun', they say. Any profits go into the club funds, saving-up for a new printer, ribbons, and stationery.

To get further details you don't even have to send them an SAE – they'll settle for a first class stamp on its own. If you want to swap PD with the club, please note they made a special point of mentioning that they aren't interested in hardcore or nudists!!!

SOFTSWAP-CDTV

TYN LLIGIART, GLANDWR, BARMOUTH, GWYNEDD LL42 1TQ. TELEPHONE: 0341 281160.

Boldly going where few have gone before is this club geared towards the CDTV. Not only does this group provide advice about the often neglected machine, but, as its name suggests, Softswap provides a swapping service for CDTV CDs.

A fee of £5 per swap is charged, most of the money raised being re-invested in the club for purchasing new CDs and funding a newsletter planned for the near future – a printer needs to be purchased before that will be up and running. CDs are posted recorded delivery, so swappers should be able to rest assured that everything sent out will arrive. There are no cons, hidden costs, or membership fees, I am assured! The titles available include *Falcon* and *Trivial Pursuit*, the latter a large and enjoyable version of everyone's favourite quiz game, which comes over very well on the CDTV format.

For advice, or to set up a swap, speak to Chris, the club organiser, on the phone number given earlier. Please note that Chris doesn't want games or money to be sent to him without a swap being arranged first.

YOUR AMIGA CLUB (YAC)

THE OLD CHAPEL, CHURCH ROAD, CATSFIELD, BATTLE, SUSSEX TN33 9DP.

With a membership of 45 (or 90 if you include people covered by family memberships), this club, located in the Hastings area, offers a wide variety of services. Members receive a disk-based magazine, issued every two months, containing articles, pictures, games, cheats and, usually, PD utilities. A PD library stocks more than 1,000 disks, sold to members for 75p each, and for which an on-disk catalogue is available. Tutorial classes on AMOS, CLI, AmigaBASIC, wordprocessing, databases, spreadsheets and art packages are organised by the group periodically, and helplines provide advice on Amiga problems. YAC has links with MAD, an organisation that provides discounts on computer products, through which it obtains hardware and software at prices below some of the best deals advertised elsewhere.

Venues vary for the club's monthly social evenings, although the games room of the Whitefriars pub (Priory Road, Hastings) is frequently the setting. Annual membership costs £10 for individuals and £12 for families. Details of the club may be obtained from the above address.

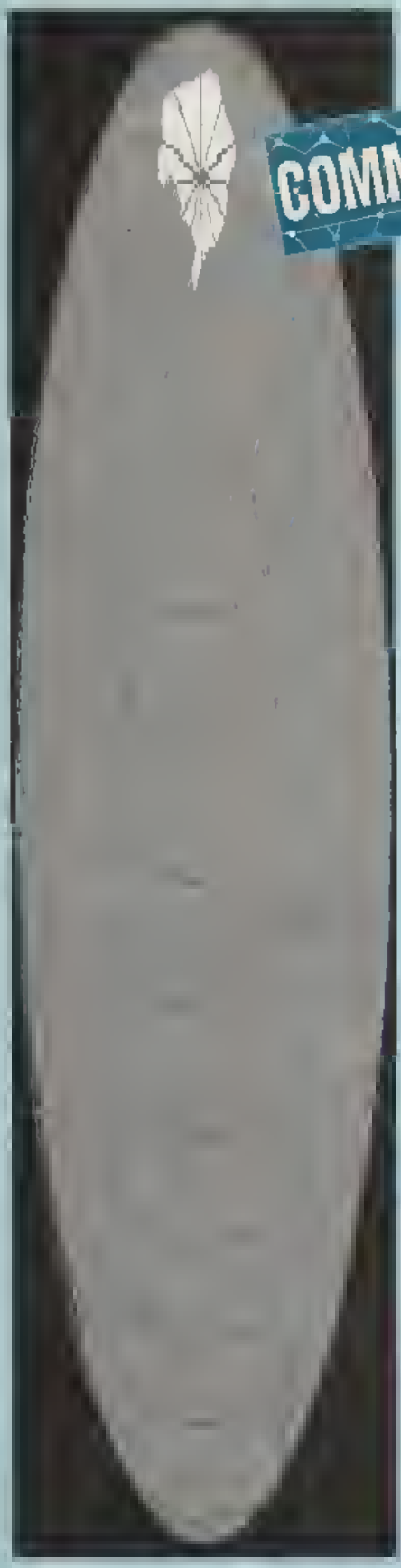
CALLING ALL GEORDIES!

Club Call has received a number of enquiries from readers in the Tyne and Wear area requesting information about clubs in their neck of the woods. If you run an Amiga club in the north east, don't hide your light under a bushel, let us know what you're up to. Howay the lads!

GET IN TOUCH!

IF YOU WANT TO LEAD YOUR AMIGA-ORIENTATED ASSOCIATION INTO CLUB COUNTRY, SEND ITS DETAILS TO: STEVE PRIZEMAN, CLUB CALL, CU AMIGA, PRIORY COURT, 30-32 FARRINGDON LANE, LONDON EC1R 3AU.

IF YOU WRITE TO ANY OF THE GROUPS FEATURED IN CLUB CALL, AND REQUIRE A REPLY, PLEASE HELP THEM CUT COSTS BY ENCLOSING A STAMPED SELF-ADDRESSED ENVELOPE (OR AN INTERNATIONAL REPLY COUPON IF CONTACTING OVERSEAS CLUBS).



It's a small world – especially when you have a modem to help you talk to thousands of Amiga owners the world over. John Armitage finds that if you've always wanted to be a radio HAM but don't know any Morse Code, this is the next best thing.

COMMS GETTING

AMAZING WORLD

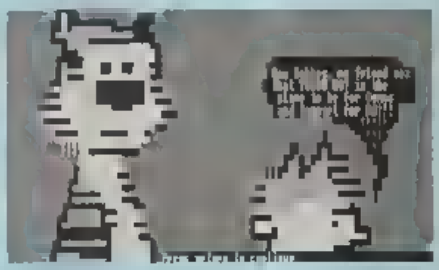
Comms is an amazing thing, and one of the most amazing things about it is that more people don't make use of it. A quick flick through CU Amiga demonstrates that a decent modem can now be bought for about £80 – not much more than an external floppy disk drive.

The benefits of connecting your computer to the telephone network are too numerous to mention and if you are still not convinced that you should at least give comms a go, ask someone who has tried it and you will be.

I know that when I first started logging on to Bulletin Boards one of the main worries was about getting a huge telephone bill for my trouble. I soon discovered that by using a computer to do all the talking, it was actually cheaper to keep track of the time I spent lining Iain Valence's pocket. Most comms software will keep an accurate record of the time your computer spends on-line, so with a bit of self-discipline you won't be facing disconnection.

Most Bulletin Board Systems (BBSs) are free which means your only expense is the telephone bill. Some larger systems, for example CIX – looked at in the November issue – charge for their services. Don't worry about accidentally incurring a bill when logging onto a system for the first time as you'll be warned long in advance. You'll also be asked to give your credit card details, which is a bit of a giveaway that something expensive is about to happen.

This month I have logged onto a local BBS for a look at what's available. At least, the board is local if you live in Northern Ireland. There aren't many boards in this part of the world, and those there are rarely get a mention – hopefully this mention will start to even things out. Remember that calling Belfast is just like calling any other large UK city – it doesn't necessarily cost the same as dialling America. Also note that the current BT special offer means that if you call on Sunday evening it costs the same as dialling your mate's house next door. I discovered that this 'local' board gets calls from as far away as Hong Kong and New Zealand – the reason being that it's a very good board.

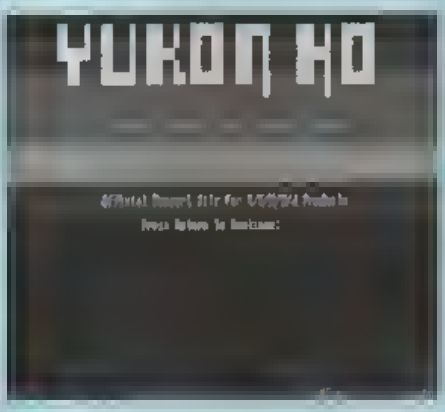


The first screen you'll see when you log onto Yukon Ho! (Hobbes is the one on the left, Calvin on the right)

YUKON HO!

This Calvin and Hobbes' influenced board has been run by sysop Mark Kerr for three years and is currently running on an 25Mhz 386 PC with a 660Mb hard drive. Although originally Amiga-based, the board was moved over to a PC simply to run the best bulletin board software available at the time. From the user's point of view, the choice of host system is irrelevant – it's ease of use and facilities that count.

Six hundred users can't be wrong, and that's how many log in regularly to this system. About 50% of them are PC owners, 40% Amiga owners and the rest Mac and ST owners. Apparently, the Amiga owners are amongst the worst offenders in the upload/download ratios, so let's try to get ourselves a better reputation, ok?



JUST THE FACTS, MA'AM

- Yukon Ho! BBSBelfast N. Ireland, telephone 0232 768163
- Time: 24 hours a day
- MODEM: All speeds from 1200/75 to MNP level5 HST
- ANSI graphics supported
- Large Amiga file section
- Part of the Fidonet system

ON BOARD

PD FOR FREE

One of the most common reasons for logging onto a BBS is to get hold of PD software, and Yukon Hol has almost 30Mb of Amiga specific files just waiting for your modem to access. There are hundreds of sound modules and even more pictura files, so many in fact that they have to be sorted into categories. For example in the Personality section you'll find high quality pictures of everyone from the sysop to Judy Garland.

The Amiga file section is well used, and contains a very up-to-date selection of files. It's worth logging on just to see what software is available, and it is also a heck of a lot quicker than posting a cheque off to a library.

When Mark the sysop gets his CD-ROM system up and running, he'll have many more files available for downloading. If enough Amiga owners ask he'll be only too happy to get some Amiga specific disks. I can't help but think that Alphameta System's PD disk is going to be hot property amongst sysops.

LOGGING ON

At your first session, you'll be asked the usual barrage of questions – name, telephone number, what computer you are using, your chosen password and so on. You'll then be granted immediate access to the board and file areas, although you will be given a 30 minute time limit to start with.

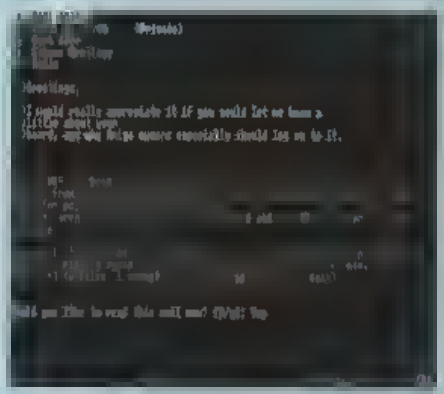
Your personal security rating can be improved by acting as a responsible citizen – the more you participate, the more you will be able to do.

Finding your way around the board is simply a matter of picking options from a menu, and you'll feel at home very quickly. Remember that the BBS host system must work with as many computers as possible, so don't expect any fancy Amiga style intuition gadgets or menus. Nevertheless, with any halfway decent comms software you can enjoy the colour screens and pictures provided by the ANSI standard.

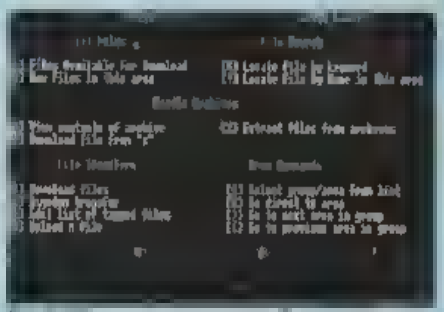
GLOBAL LINKING

If you want to know how to talk to people on the other side of the world for next to nothing, the answer is to use a BBS. Yukon Hol is part of the vast FidoNet system, which consists of thousands of BBS' all networked to pass messages between themselves. Late at night, the boards start talking and will pass on any messages between themselves. Hopefully you'll soon be able to find a CU Amiga conference, so you'll be able to pass your messages directly to the staff of your favourite magazine for only a local call to your own nearest BBS.

Yukon Hol is run as a hobby, not a business. Making use of its facilities is entirely free, and will remain so if Mark gets his way. Of course, donations are always welcome, so if you have any spare cash, computer hardware or software lying around doing nothing, it will be made good use of at Yukon Hot. The BBS also doubles as a traditional PD/shareware library – if you want some software you are more than welcome to send disks and return postage instead of down loading it all.



The main facilities of Yukon Hol are particularly easy to use. Soon you'll be chatting away to people all over the world!



From the file menu you can access more PD software than you could shake a floppy at, and all for free!

HOW TO SAVE MONEY

1. Only use the MODEM at BT's cheap rate. The cheap rate operates from 8pm to 8am during weekdays, and all weekend.

2. If BT have any special offers, for example country-wide local rates on Sunday evenings, make use of them – even if it means postponing your session.

3. Buy the fastest modem you can afford. A 1200 baud modem will take at least twice as long to download a file as a 2400 baud modem and so on. It won't take long for a faster modem to pay for itself. Make sure 2400 is the very minimum your modem will handle – any slower is a waste of money.

4a. Always prepare your mail messages in advance. By using the upload ASCII text option of most comms software, you'll save valuable time which would be wasted writing on-line.

4b. Use an Off-line Mail Reader, such as AQUICK. This will bundle up all your mail, download it to you in archived format and then allow you to view and add replies later, when you are not on line. The next time you log-in, you simply upload a file containing the replies. This can save a considerable amount of time.

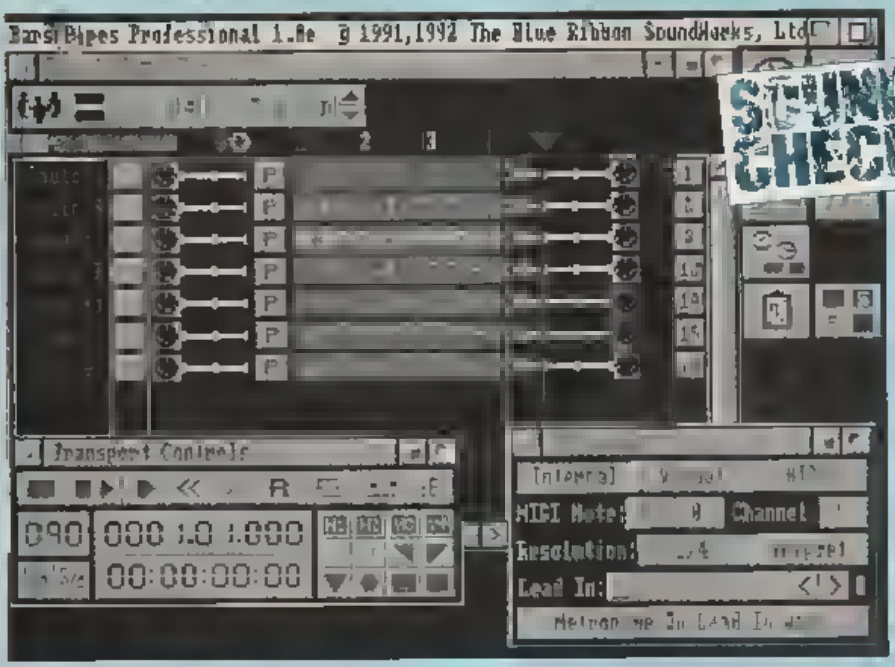
5. Use archives whenever possible. Programs such as 'LHa', 'arc' and 'zoo' will squash data, thus saving time and money when you are uploading or downloading files.

6. Use someone else's telephone! If you are a student at college, make enquiries about getting access to the JANET system – there is a very large PD software library available for downloading.

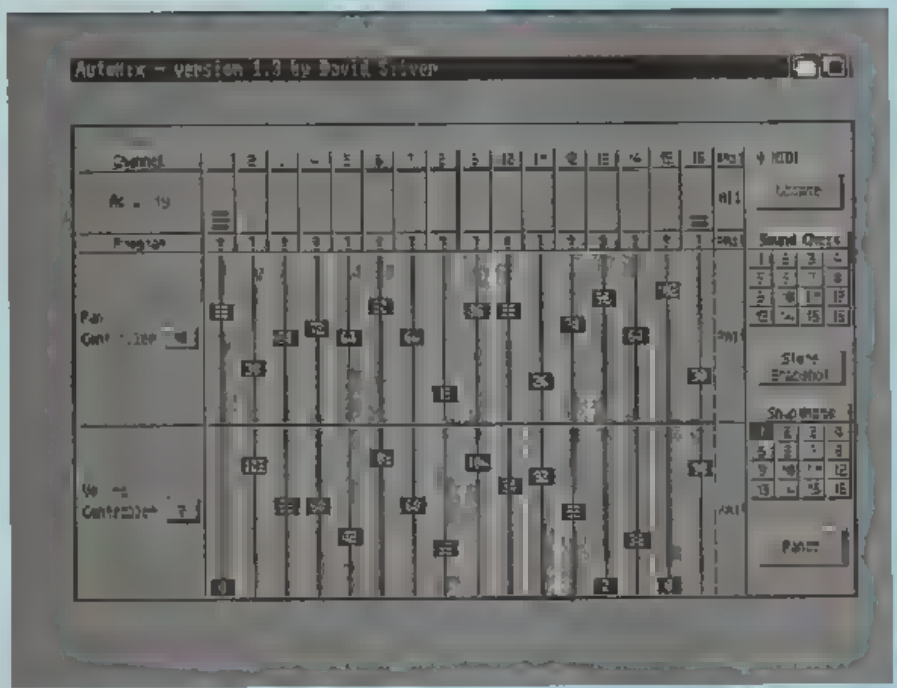
NEXT MONTH

As the comms world continues [illegible] pace we'll keep you up to date [illegible] pening Boards.

Next month we'll be back with another in depth look at a specific Board. Our experts will voice their opinions on the best around, giving you the power to choose.



Before you start recording to tape, make sure everything is how you want it at the sequencing stage, with all the relative volumes set correctly. In an ideal world, you shouldn't need to touch the mixing controls on your tape machine



Even if you have the luxury of MIDI-controlled mixing in your sequencer, you'll still need a real mixer to combine your samples and MIDI-generated sounds.

A MASS OF FX

In the October issue's Sound Check I mentioned that. Strangely enough, I can't remember ever coming across a sampler that can put reverb on a sample. What should turn up in the post, but a copy of *AMAS 2* from Microdeal (Tel: 0726 68020), which in fact can put reverb on a sample, so there.

Talking of Microdeal, they've got what could be a sampler's dream come true: due to hit the streets very soon, *Clarity* will finally bring the Amiga out of the doldrums of 8-bit sampling, elevating it to CD-quality professional standard 16-bit recording! So if, like me, you were disappointed by Commodore's refusal to update the Amiga's sound chip in their new machines, fret no more! We'll have a review of this potentially awesome piece of hardware in the next issue. Can you wait a whole month? I'm not sure I can!

It's one thing to create an audio masterpiece on your Amiga, but what happens when you want it played to someone outside your circle of Amiga-owning mates? Tony Horgan suggests some techniques to help you get the best out of recording on a budget.

JUST

GET IT TAPED

If you've ever tried recording music from your Amiga, you were probably rather disappointed with the results. Getting a soundtrack onto tape from the computer is simple enough – just plug a couple of phono leads from the audio-outs of the Amiga to the CD input on your hi-fi, select CD and press record on the tape. However, once you play the tape back again, two problems will unfortunately become apparent.

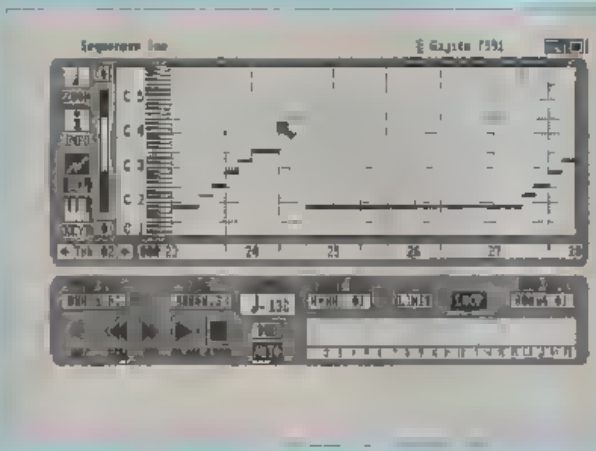
First of all, half the sounds are panned 100% to the right, and the others 100% to the left. This isn't too much of a problem usually, but try listening through headphones and you'll have a pair of very sore lugholes. The second problem is the overall sound quality. Analogue recording always introduces some degree of background noise, and in this case it's even more noticeable than usual, because of a poor signal-to-noise ratio. Just as an optimum input volume is essential for good sampling, the same is true for recording to tape.

The Amiga's output is fairly quiet. If you record straight from the Amiga onto tape, the volume level is only about half of what it should be. This means that when you play back your recording you need to turn up the volume more than you would otherwise, and in doing so you also turn up the background noise.

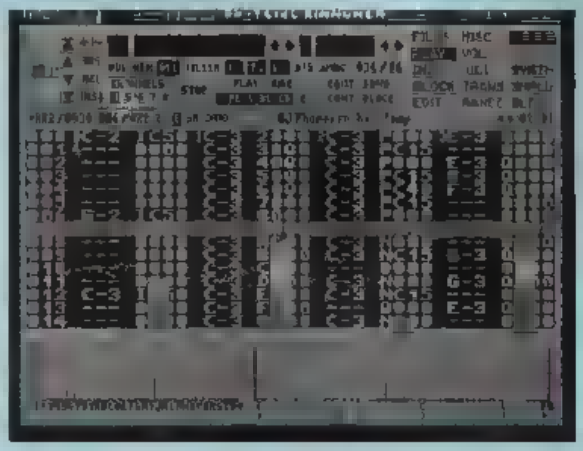
BASS BOOST

Sorting out these two problems should be your initial concern, but without any extra hardware there's not much you can do about either of them. However, even if you're on a tight budget, there are a number of options open. The cheapest is to get a Sound Enhancer, which will boost your Amiga's output, and give you control over the treble and bass levels. It won't solve your stereo panning troubles though.

If you want to go one better you could invest in a simple DJ mixer. Tandy do a wide range of these, from the most basic no-frills models, to those with graphic equalizers, pan pots, VU meters and cross-fade sliders. Around £60 to £80 should get you a small console with stereo panners, and enough inputs for a modest sampling and MIDI set



If your track needs some variety, try remixing it by dropping out certain tracks, stripping it down and building it up again.



For more spontaneous remixing, use *MED*'s track-toggling features controlled from the numeric keypad.

FOR THE RECORD

up. Remember, you'll still have to record on your hi-fi tape deck though.

For the more ambitious, there's the lure of the four track cassette recorder. These start at around £200 for the most basic models, such as the Tascam Porta 03. For that you can expect to record from two sources (the Amiga counts as two, because of the two outputs), and pan them across the stereo image. You can then do the same on the two remaining tracks. For another £50 or so, you can hope for more inputs and a better mixing section with bass and treble equalization (EQ). Something like the Fostex X-26 will do very nicely if you're running Amiga samples and stereo MIDI music simultaneously, you'll have to go for one with at least four inputs.

SLIGHTLY RIPPLED...

Before you start messing around with the EQ controls, take a little time to get your samples EQed as best as possible from within your sample editor or *MED*. The idea is to keep everything as clear as possible at every stage. Once you're happy that you've got the best clarity from the Amiga end of things, hook it all up through your recording set-up.

We'll presume the relative levels of all the sounds coming from your MIDI instrument have already been set in the sequencer. Plug your keyboard into the mixer section and adjust the faders so that there's the right balance between samples and MIDI sounds. While we're in the mixer, adjust the panning of the two Amiga channels to about 20% on either side. That way you'll keep some of the width, whilst making it comfortable for headphone listeners.

It's odds on that the samples will still need a bit of treble EQ, so now's the time to give them a little tweak in the mixer. Play the tune, and make any other adjustments that seem necessary. Once you're happy you can get on with recording it.

WITH A FLAT UNDERSIDE

Choice of tape is very important. There are loads to choose from, and they all have different frequency responses. Some tapes tend to emphasize the bass, but muffle the treble. Others tend to veer in the opposite direction. The same can be said for mixers and tape decks, so it's just a matter of experimentation. For example, I find that TDK MA 60 tapes give the best results from my X-26 four-track, although even that needs a bit of a bass boost.

Before recording for real, make a short test recording at the end of the tape. Even though your VU meters are telling you the volume is perfect and the EQ sounds just right, after recording you may find that some of the treble has been lost or the signal was actually a bit too loud, which would cause it to distort on the tape. By making a brief test take at the end of the tape you keep the start of the tape fresh for the main recording and get some idea of the characteristics of the tape you're using. Once you're happy with your mixer and EQ settings, simply wind back to the start and begin recording.

If you're recording onto a four-track, record first onto track four with a metronome count-in for a few bars at the start. You can then record an over dub of Amiga samples onto track three, doubling your available sample channels to eight. Synchronise the overdub by listening to the metronome click on track four, whilst making fine adjustments to the tempo on your sequencer to bring them together. You can then record (bounce) tracks three and four over to one end two, merging the stereo signal slightly on the way. You'll then be able to play the results through any conventional tape deck.

HIT THE DECKS

It's best to have as many extra tape decks (and speaker sets) as you can lay your hands on. Once you've made your recording, you can then try it out on a variety of systems to see how it came out. Set all the graphic equalizer controls to the centre when you're testing out your tape. A good recording shouldn't need any adjustment of the graphic equalizer.

So what happens if it all comes out in a mess? Well, it depends what has gone wrong. If it's too jimmy, go back and record it again, with the treble down and perhaps a bit more bass. If it sounds buzzy and distorted, either turn down the bass or the main volume control, and re-record.

Not to be confused are the volumes of bass and treble sounds (kicks and high hats for example), and the amounts of bass and treble EQ. For example, merely pushing the bass up won't emphasise the bass drum particularly well. The low frequencies present in the other sounds in the mix will also be amplified, and although the bass drum will have a bit more wallop the balance of the mix will have been thrown out. Instead, go back to your sequencer, and amplify the drum from there. With high hats, it's often a good idea to get their level right by turning them down a bit, then boosting them up again with EQ. Be careful not to turn them down too much, though, or you'll lose definition in the sound.

Even if your recording was spot on, you might still find your final mix is rather mushy. One reason for this could be excessive use of reverb or other effects. Some reverb effects can get very 'noisy' if used on the wrong sounds (bass lines for example), which leads to a build up of background hiss. Another reason could just be a bad selection of sounds. It's no good having loads of synth voices that all occupy the same area of the audio spectrum, because they'll all merge into one another. Try to use sounds with different textures, that work on different levels. That way you should still be able to hear everything in the final mix.

MIXING ON THE FLY

After listening to your recording a few times, you might feel it could do with a bit more zest. If so, try re-recording it with some improvised remixing via the mixer controls. Use the faders to drop out the beat, or maybe the chords, or even strip it all down to a single sound right in the middle of the track. You can then bring everything else back in gradually, building it back up to another climax. This can highlight each part of the mix, and revitalise the whole piece. If you're using *MED*, have a go at toggling the tracks on and off with the numeric keypad. And don't forget effects processing, which was covered in the October '92 issue.

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NEXT MONTH

LIAR'S CORNER

Okay, so we lied (again). It was a hoax. You didn't really think we'd stop including a Next Month page in the magazine, did you?! What looks you are. There's nothing we like better than making things up on the spare of the moment and telling outrageous lies about how next month's issue is going to be the best yet. But, as part of our new year resolutions, we've promised not to tell any more fibs, so here's what you'll get for your £3.95 in the scintillating, sexy, soaraway February issue of the world's best Amiga mag.

GVP'S PHONE PAK

The dawn of a new era in telecommunications. At least, that's what Silica GVP's distributors in the U.K. are claiming it is. This new combination of hardware and software packages will turn your phone-line into a galactic network hub with security accessed voice-mail and other complicated things, which will only be explained here, next month. If you want to tune into the telecommunications revolution, then this is the place to start.

AMIGA WORKSHOP GETS REVAMP

Yes, those good old Blues Pages are no more. We've already changed the name, and this issue we change the content. From now on, Amiga Workshop will be crammed full of step-by-step tutorials, guides and projects, each one designed to help you get the most out of your Amiga. In addition, there will be specific columns aimed at programmers, musicians, comms users, *D Paint* artists and more besides. As well as all that *lot*, there'll also be regulars such as Backchat, Bookshelf, Points of View and Q&A.

GAMES GAMES GAMES

Our games section is going to get a new kick of paint next month. New sections will be added, new columns introduced, and a bigger hints and tips section begun. There will also be a whole host of top games up for review, as well as the start of a brilant in-depth player's guide to *Street Fighter 2*. In The Bin finally makes its debut, too – the column that speaks out against poor quality software. Law suits here we come! And as if that wasn't enough, we'll also be taking a look at some of the hot games destined to make an appearance on your Amiga sometime soon.

PLUS! FREE 32-PAGE VIDEO SPECIAL

Everyone's got access to a video camera these days, so we've commissioned an extra special 32-page guide detailing how an Amiga can help spruce up your dull and dreary home videos. From camera reviews and techniques, to genlocks, digitisers and special effects, we'll show you how to transform your family videos into Hollywood style extravaganzas.

PLUS! 2 WHITE HOT DISKS

Yes, we've done it again. With playable demos of Electronic Arts' *Desert Strike* and Team 17's *Body Blows* set to adorn our games disk, we've also lined up a really fantastic utility worth more than £70. Where else can you find such outstanding value-for-money Amiga disks?!

GET SERIOUS

And if it's detailed reviews of all the latest productivity software you're after, then Get Serious is your one-stop review section, detailing all the new releases. Next month, we'll also have a huge educational round-up, as well as an update on the A1200 compatibility problem.

AMIGA PROFILES

If you liked our interview with Tobias Richter this issue, stand by for more of the same in the months to come, as we take a look at some of the best work currently being produced on the Amiga.

Contents subject to change without notice

CU AMIGA FEBRUARY ISSUE ON SALE 26TH JANUARY 1993

SHAKING THE FOUNDATIONS

Public domain is a vital and thriving part of the Amiga scene, yet there are rumblings afoot which threaten its very foundations. Mat Broomfield gets out his geiger counter to find out what's afoot.

Q&A

Question What do communism and public domain software have in common? *Answer* They're both great concepts which never seem to work properly in practice!

The public domain circuit serves many purposes, but from the user's point of view there is one main advantage to the system – it's a good way of legally acquiring software on the cheap or for nothing. But how many of us spare a thought for the program's authors? What's in it for them?

WHY DO IT?

Perhaps it would be better if we started by looking at some of the reasons that people spend ages working on a program only to give it to anyone who can spare a disk. So far as I can see, there are five main reasons.

1. The program is not of a sufficiently high standard to sell commercially.
2. The program has no commercial audience (either because it's too obscure, too small or has already been done better by someone else).
3. The programmer can't be bothered with the hassle of a commercial release.
4. The program wouldn't survive the copyright laws if released for money.
5. The programmer is generally good-hearted and does it for the benefit of his fellow man.

I'm going to concentrate on the second point. The PD market is awash with well-written, nicely presented programs which are just too small and obscure to sell. Take a program that converts HAM screens into extra halfbrite ones. The program may work wonderfully, and look superb, but who on earth is going to pay good money for something so specific? The programmer's answer to that dilemma is to place his program into the public domain as a sharewere offering.

This means that anyone can copy the program freely, but if they use it regularly they're supposed to send an amount of money to the programmer both as a form of gratitude, and as an incentive for him to continue working. Of course, the blatant flaw in this plan is that the majority of people are reluctant to pay for something if they're not forced to.

GETTING THEIR DUES

For this reason, certain PD companies developed the idea of Licenceware. Under this scheme, the user has to pay the fee before they can get hold of the program. Now, some might argue that by charging for the programs many people lose the incentive to try them out and thus their horizons are narrowed. Furthermore, that Licenceware is just another name for commercial software. This is true to a certain extent, but on the other hand Licenceware fees are usually only a fraction of the cost of commercial software and even at only a pound or so per disk (for PD) very few people mids criminately buy everything that takes their fancy.

HYPOCRISY?

When Licenceware was first started many of the PD companies who didn't cater for such a service raised their arms in indignation claiming that the scheme was depriving the public of their 'right' to free software. I didn't hear many people screaming about the programmer's right to be paid for his work.

Of course, now it's a different story, almost all PD companies sell Licenceware, and some even deal exclusively with this kind of software.

'So what's the problem?' I hear you say. Well, in the same way that licenceware seemed to be a departure from the PD ideal, there are now companies who have taken the concept beyond its original motivation, which was to ensure that the author of a program received his dues.

A number of companies are now selling Licenceware at double the price quoted by the software authors, taking 50% of the price for themselves.

Not all companies who do this are using the extra money to line their own pockets. Some are re-investing the money into printing commercial manuals for the products, and ensuring through advertising that the widest possible audience gets to find out about them. Unfortunately, some companies are just money-grubbing scrooges who are growing rich at the expense of programmers too poor or distant to take appropriate legal action.

IS IT THE END?

Yet again, the whole foundations are being undermined, but this time certain companies are emerging as universally disliked villains, disliked, at least, by the other PD companies and their programmer victims.

The whole issue is an emotive and complex one, with many murky areas to ensnare the unwary. For example, if PD was only ever supposed to be a non-profit making idea, how is it that some companies have become so big that they require teams of full-time staff? You could argue that the PD distributors have to be able to survive whilst they're distributing, and this is an equally weird point. By the same token, you could further add that the more staff they have, the more software can be distributed, and the more the programmers can be encouraged, and this is also true.

I don't pretend to know all the answers. All I know is that there are a few companies out there who are blatantly profiteering from the hard work of well-intentioned programmers, and if it doesn't stop perhaps these programmers may decide that the licenceware idea is an even worse one than shareware and start seeking commercial distribution of their programs, or worse still cease programming or distributing all together.

Keep your eyes open, and comment with your chequebooks. You know what the going rate is!

Now we're not ones to say Mat doesn't look his best in the mornings, but we think this picture speaks for itself.

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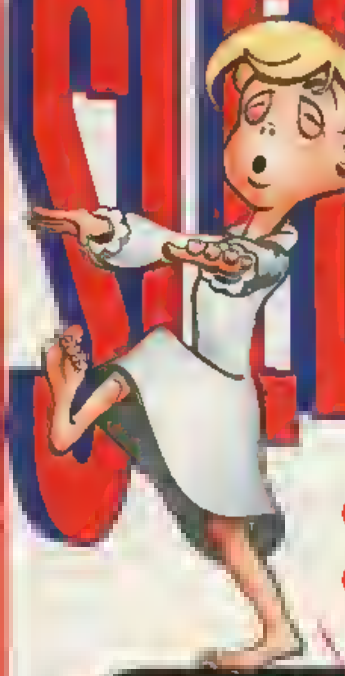

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